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AN ENGLISH  
GRAMMAR

*by*

JAMES M. MILNE

SILVER, BURDETT & COMPANY

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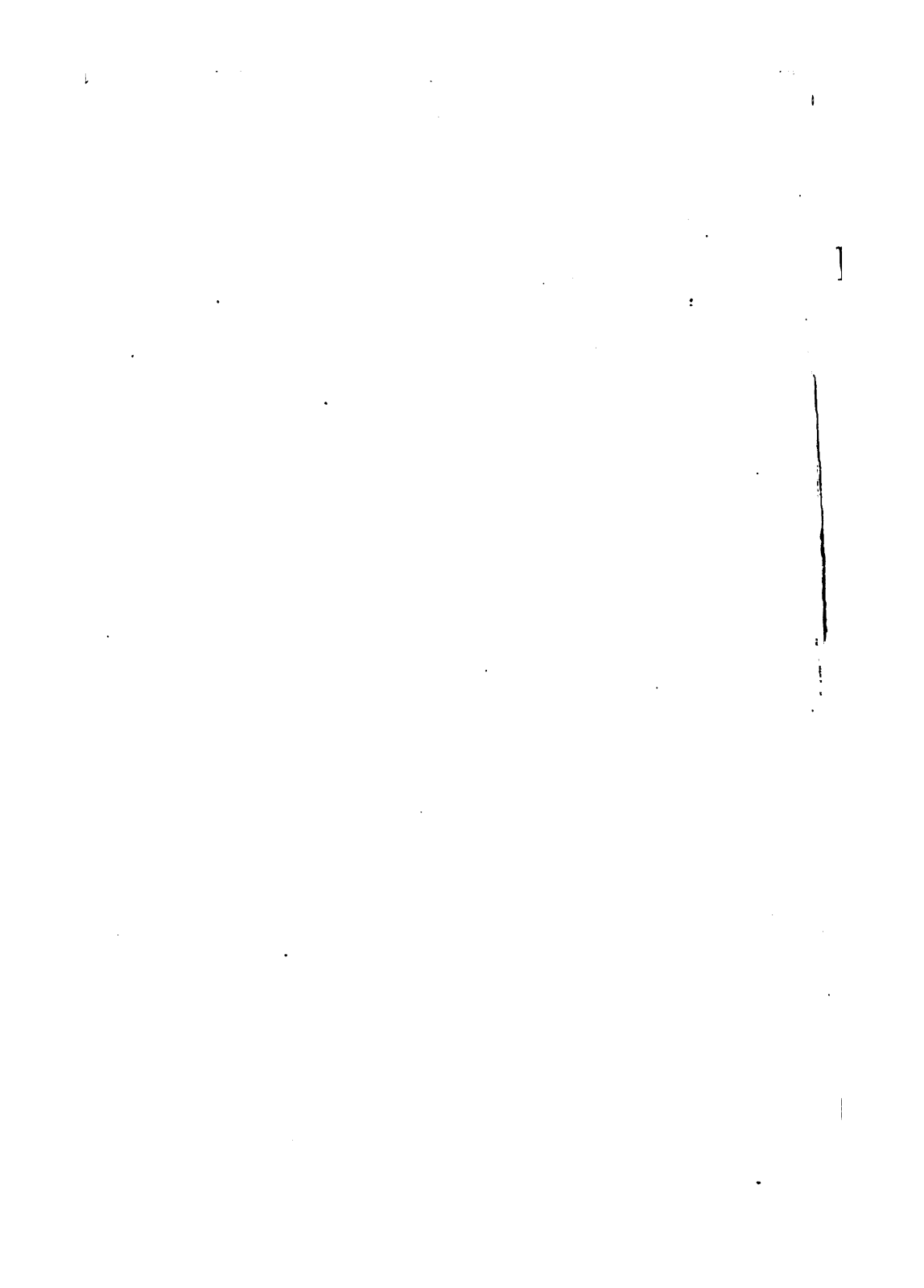
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AN  
ENGLISH GRAMMAR

*FOR THE USE OF SCHOOLS*

BY

JAMES M. MILNE, PH.D.

*"For my aim is not so much to say things that are new, as things that are true." — J. C. SHAIRP*



SILVER, BURDETT AND COMPANY  
NEW YORK      BOSTON      CHICAGO

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## PREFACE.

IT has been assumed in the preparation of this text-book on English Grammar that it is for the use of those who can speak and read the English language; hence much usually found in books on English Grammar has been omitted.

It has been the purpose of the author,—

I. To present a work purely grammatical, both in method and in facts emphasized.

II. To give emphasis to language study through the wealth and variety of illustrations used in the development and elucidation of grammatical facts.

III. To present English Grammar in such a way that only a minimum of it will have to be unlearned in studying the grammar of any other language.

IV. So to present the method that the maximum of strength will be reached through the minimum of facts learned.

V. To use illustrative sentences of such value in giving pleasure and in stimulating thought that the pupils will be led into a love for grammar and thence into a love of literature.

In short, the author has regarded grammar as looking toward both logic and literature,—as a process of intellectual discipline and a means of intellectual culture.

The method of the book, by bringing the pupils face to face with numerous examples from literature, leads them through a study of forms and relations to an understanding of how grammatical statements are formulated and applied.

The aim of the book is to emphasize the practical rather than the theoretical side of grammar; to place the emphasis on the process of reaching conclusions rather than in memorizing them; to magnify the spirit of power rather than the spirit of acquisition.

Great care has been exercised in selecting sentences that should be at once apposite for illustration, rich in thought, and healthful in sentiment. It is, perhaps, not a vain hope that some of these literary gems may prove potent factors in quickening and refining the literary taste of pupils and in giving to their thoughts rich coloring, thus awakening a greater interest in the treasures of literature and an eager craving for them.

The author has attempted to rob grammar of something of its mystery, and to give to the study of it something of freshness, interest, and pleasure. The plan of the book follows the highways rather than the byways of grammar, but the view of the subject has been constantly in the direction of understanding and mastering the fundamental principles and essential practical facts.

No attempt has been made to present the work in a granulated or diluted form, but an earnest effort has been made to have it clear and understandable, giving at all times needed help to those who try to help themselves.

Some parts of the book may seem at first glance

too difficult for the pupils, but such portions must be viewed in the light of the strength acquired by them in the complete mastery of the work contained in the preceding pages. In the discussion of potential verb phrases, for example, the work may seem over-difficult, yet it has stood the test of the class-room, and has there won success and commendation. Many former pupils of the author certify to the easy grasp of the subject, and the practical strength acquired in the application of the uses of these potential verb phrases to literature.

The arrangement of the subject-matter of the book is based on the natural order of presentation,—that the pupil should not be encumbered with technicalities before he has use for them; that the same subject must be noted in different relations and observed by repeated views before it can be thoroughly grasped; and that not only must a subject be mastered in parts, but each part must be understood in its relation to the whole.

The author's experience and observation in the class-room have led him to omit the subject of false syntax from this work, on the ground that if that subject should receive consideration anywhere, it should be in the rhetoric and not in the grammar class.

Parsing and diagramming, which have come somewhat into disrepute through abuse or misapprehension of their province and use, have been given due consideration as *formulas of investigation and analysis expression*.

Part I. is introductory in its nature, and must be thoroughly mastered before any work in Part II. is undertaken. In fact, a complete and accurate understanding of the parts of the book preceding any subject

is the condition on which rests the easy mastery of that subject.

Carrying out the suggestions of the "Committee of Fifteen" and other scholarly educators freely consulted, the author has added as appendices chapters on Word Building, History of English Language, and Prosody.

The leading works on English and general grammar, published in Germany, England, and America, have been freely consulted, and to them the author freely acknowledges his indebtedness.

He also wishes to express his appreciation of the generous services rendered by the friends who looked over his preliminary manuscript and gave him the benefit of their valuable suggestions. He is indebted in a marked degree to Dr. E. J. Peck for many valuable suggestions, especially on the subjects of Prepositions and Relatives.

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A knowledge of English Grammar is essential to a good education. — *William Whewell*.

As Grammar was made after language, so it ought to be taught after it. — *Herbert Spencer*.

Grammar must be learned through language, and not language through Grammar. — *Johann G. von Herder*.

No law of a grammarian is absolute, for it may be repealed when brought before the court of last resort, made up of our best speakers and approved authors. — *George Campbell* ("Philosophy of Rhetoric").

# ENGLISH GRAMMAR.



## INTRODUCTORY.

1. Language, in its most comprehensive sense, **Language.** includes all ways and means of communicating thought.

*Language* is from the Latin *lingua*—tongue, or speech.

To him who in the love of Nature holds communion with her visible forms, she speaks a various language.

—*William Cullen Bryant.*

2. Language in a more restricted sense comprises the ways and means of communicating thought through the medium of articulate sounds, letters, or characters.

3. Language made up of articulate sounds is **Spoken** **spoken** language. **Language.**

4. Language made up of letters and characters **Written** **is written** language. **Language.**

Language is the picture and the counterpart of thought.

—*Mark Hopkins.*

**English Language.**      5. The language of England, whether used in England or elsewhere in the world, is called the **English Language**.

**Grammar.**      6. An investigation of the facts, processes, and usages of a language is called **Grammar**.

*Grammar* is from the Greek *gramma*—letter, or word.

The whole fabric of Grammar rests upon the classifying of words according to their functions in the sentence.

— *Alexander Bain*.

Grammar is the logic of speech, even as logic is the grammar of reason. — *Richard C. Trench*.

7. While every kind of grammar includes to some extent an inquiry into the facts, processes, and usages of language, there are particular kinds of grammar that direct especial attention to these different fields of inquiry.

**Compara-  
tive  
Grammar.**      8. **Comparative Grammar** is an inquiry into the comparative forms of words and constructions in different languages, to find common likenesses and common origin, and thus places emphasis on the **facts** of language.

**Historical  
Grammar.**      9. **Historical Grammar** is an inquiry into the origin, modes of growth, and development of a language, and so emphasizes the **processes** of language.

**Descriptive  
Grammar.**      10. **Descriptive Grammar** is an inquiry into the forms and constructions used in a language, and a classification of the accepted **usages**.

**11.** A Grammar of the English language is an **English Grammar.**

**12.** The province of an English Grammar of to-day is to treat present accepted usages of the English language. Its function is not so much to tell **how to use** the English language, as **how it is used** by good writers and speakers. **Province of English Grammar.**

Every tongue whatever is founded on use or custom, whose arbitrary sway words and the forms of language must obey. — *George Campbell.*

Use can almost change the stamp of Nature.

— *Shakespeare.*

**13.** The learning of a language is largely a process of imitation, reaching toward perfection through repeated efforts and corrections. Grammar gives rules for use in such corrections. **Learning of a Language.**

**14.** Grammar does not create rules, but simply formulates accepted usages as they are found, and records and arranges them into rules. **Rules of Grammar.**

Science deals exclusively with things as they are in themselves. — *John Ruskin.*

A principle in science is a rule in art. — *John Playfair.*

**15.** Rules in English Grammar must needs be changed from time to time to embody the changing usages of the English language. **Rules Change.**

A language grows, and is not made.

— *James Russell Lowell.*

**16.** The unit of language is the complete thought, and its elements are words.

Logic is the anatomy of thought. — *John Locke.*

Grammar is the anatomy of speech.

The structure of every sentence is a lesson in logic.

— *John Stuart Mill.*

# PART I.

## THE SENTENCE.

---

### I. THE UNIT SENTENCE.<sup>1</sup>

**17.** A group of words used to express a complete thought is a sentence. The Sentence.

*Sentence* is from the Latin *sententia* — a thought.

**18.** The sentence is the grammatical unit.

#### A. FORMS OF SENTENCES.

**19.** Sentences have different forms used in the expression of thought.

Note the form of the following sentences : —

1. Kind words are the music of the world. — *Faber*.
2. Deeds survive the doers. — *Mann*.

Note that the preceding sentences are used in telling or stating something.

**20.** A sentence in the form of a statement is a declarative sentence. Declarative Sentence.

*Declarative* is from the Latin *declarativus* — telling.

---

<sup>1</sup> See Notes for Teachers, Appendix IV.

Note the form of the following sentences : —

1. Rose, what is become of thy delicate hue?  
And where is the violet's beautiful blue? — *Byrom*.
2. Is there any one who does not need patience? — *Cross*.

Note that the foregoing sentences are used in asking questions.

**Interrogative Sentence.**     **21.** A sentence in the form of a question is an **interrogative sentence**.

*Interrogative* is from the Latin *interrogativus* — asking, or questioning.

Note the form of the following sentences : —

1. Look into thy heart, and write. — *Sidney*.
2. Spare the poet for his subject's sake. — *Cowper*.
3. Breathe soft, ye winds; ye waves, in silence sleep.  
— *Gay*.

Note that the preceding sentences are used in commanding, requesting, and entreating.

**Imperative Sentence.**     **22.** A sentence in the form of a command, request, or entreaty is an **imperative sentence**.

*Imperative* is from the Latin *imperativus* — ordering, or commanding.

Note that the following sentences are *in form* declarative (1), interrogative (2), and imperative (3), but are also used to express feeling or emotion. Such sentences are said to be *exclamatory in force*.

1. Life hath quicksands, life hath snares! — *Longfellow*.
2. Was ever poet so trusted before! — *Gay*.
3. Oh, be my friend, and teach me to be thine!  
— *Emerson*.

**23.** Declarative, interrogative, or imperative sentences used to express force of emotion are **exclamatory sentences**.

*Exclamatory* is from the Latin *exclamatus* — a crying out.

1. Declarative	} + Force of Emotions =	{	Exclamatory Declarative.
2. Interrogative			Exclamatory Interrogative.
3. Imperative			Exclamatory Imperative.

Name the different forms of the following sentences : —

1. Schoolhouses are the republican line of fortifications.  
— *Mann*.
2. Make me a child again just for to-night! — *Allen*.
3. Happiness is the natural flower of duty. — *Brooks*.
4. But when shall spring visit the moldering urn!  
Oh, when shall it dawn on the night of the grave!  
— *Beattie*.
5. Why is a wish far dearer than a crown? — *Young*.
6. Polly! Polly! The cows are in the corn! — *Gilder*.
7. Humor is the mistress of tears. — *Thackeray*.
8. What is life but the choice of that good which contains the least evil! — *Haydon*.
9. The early morn has gold in its mouth. — *Franklin*.
10. Do you think a woman's silence can be natural?  
— *Farquhar*.
11. Man, know thyself! All wisdom centers there!  
— *Young*.
12. A strenuous soul hates cheap successes. — *Emerson*.
13. Ask me questions concerning to-morrow. — *Congreve*.
14. Rule by patience, Laughing Water! — *Longfellow*.
15. How can you make a fool perceive that he is a fool? — *Thackeray*.

B. *SUBJECT AND PREDICATE.*

Every sentence may be divided into two parts as follows :—

I. *That of which something is said.*

II. *That which is said of it.*

- |                        |                                      |
|------------------------|--------------------------------------|
| 1. A happy heart       | makes a happy day.                   |
| 2. True valor          | lies between cowardice and rashness. |
| 3. Tenderness          | is the repose of passion.            |
| 4. Evil tongues        | never want a whet.                   |
| 5. Length of saying    | makes weariness of hearing.          |
| 6. To help one another | is a rare privilege.                 |
| 7. Thinking thoughts   | is molding life.                     |

**Subject.**     **24.** The part of the sentence used to represent that of which something is said is the **subject**.

*Subject* is from the Latin *subjectum*—subject, or foundation.

**Predicate.**     **25.** The part of the sentence used to represent that which is said of the subject is the **predicate**.

*Predicate* is from the Latin *praedicatum*—telling, or proclaiming.

Name the subject and predicate in the following declarative sentences :—

1. Childhood has no forebodings. — *Eliot*.
2. Home is the grandest of all institutions. — *Spurgeon*.
3. To bear is to conquer our fate. — *Campbell*.
4. The smallest speck is seen on snow. — *Gay*.
5. A loving heart is the truest wisdom. — *Dickens*.

6. A babe in the house is a wellspring of pleasure.  
— *Tupper*.
7. Biography is the only true history. — *Carlyle*.
8. A perfect pond lily is the most satisfactory of flowers. — *Hawthorne*.
9. The elements of poetry lie in natural objects.  
— *Bryant*.
10. To fail at all is to fail utterly. — *Lowell*.
11. The true greatness and the true happiness of a country consist in wisdom. — *Giles*.

Change the following interrogative sentences, as near as may be, to the declarative form or order, and tell the subject and predicate in each sentence : —

1. How many ships did Columbus have on his voyage of discovery ?<sup>1</sup>
2. Where did the pilgrims first land in America ?
3. How much land and how much money did Congress vote La Fayette ?
4. When did the first steamship cross the Atlantic Ocean ?
5. Who are regarded as the three greatest statesmen of the nineteenth century ?
6. Did Cyrus Field lay the first Atlantic cable ?
7. Are eight of the United States named from the names of their chief rivers ?
8. Was Elias Howe the inventor of the sewing machine ?
9. Did Betsy Ross make the first American flag ?
10. Which is the highest monument in America ?

In imperative sentences the subject is *you*, *ye*, or *thou*, and is generally omitted and has to be supplied.

---

<sup>1</sup> Columbus had how many ships on his voyage of discovery ?

1. Lift (you or ye) yourselves higher day by day.
2. Help (thou) thyself in all things.
3. Reverence (thou, you or ye) age.

Tell the subject and the predicate of the following imperative sentences : —

1. Be slow in choosing a friend.
2. Keep yourselves pure in heart.
3. Defend me from my friends.
4. Laugh yourselves into good humor.
5. Neglect not the fleeting opportunity.
6. Enjoy all the pleasures of the day.
7. Acquit yourselves like men.
8. Glory in thy privileges.
9. Avoid making yourselves the subject of conversation.
10. Give reverence to age.

Construct or select five declarative, five interrogative, and five imperative sentences in addition to those given, and indicate the subject and predicate of each.

Logical  
Sentence.

**26.** A sentence regarded as a **unit of thought** is a **logical sentence** and, as has been noted, consists of two parts, the subject and the predicate.

Gram-  
matical  
Sentence.

**27.** A sentence regarded as a **unit of speech** is a **grammatical sentence**, and consists of all the different parts (words) used to form the sentence.

To illustrate by the following sentence : —

Each day has its duties.

The foregoing sentence regarded as a unit of thought consists of two parts, viz. : —

<i>Subject</i>	+	<i>Predicate</i>
Each day	+	has its duties

The same sentence regarded as a unit of speech consists of five parts, viz. : —

Each + day + has + its + duties.

### C. PARTS OF SPEECH.

**28.** The parts of a grammatical sentence are called **parts of speech**.

Select the part of speech in each of the following sentences that is the name of something : —

- |                         |                          |
|-------------------------|--------------------------|
| 1. Stars shine.         | 9. Acting instructs.     |
| 2. Plants breathe.      | 10. Watching wearies.    |
| 3. Flowers blossom.     | 11. Learning refines.    |
| 4. Hornets sting.       | 12. Hypocrisy disgusts.  |
| 5. Slugs crawl.         | 13. America triumphs.    |
| 6. Venice charms.       | 14. Retribution follows. |
| 7. Riches vanish.       | 15. Victoria reigns.     |
| 8. Simplicity attracts. | 16. Homer lives.         |

**29.** The part of speech that is the name of some person, place, or thing is called a **noun**. **Noun.**

*Noun* is from the Latin *nomen* — a name.

Note that the remaining word in each of the foregoing sentences is used in stating or asserting something about some object.

**30.** The part of speech used to state or assert something about some person, place, or thing is a **verb**. **Verb.**

*Verb* is from the Latin *verbum* — a word. .

Logic.  
Sentenc

Gram-  
matica  
Sentenc

Use different nouns as subjects of the following verb phrases : —

- |                                 |                          |
|---------------------------------|--------------------------|
| 1. — is walking.                | 7. — has died            |
| 2. — are dreaming.              | 8. — were surprised.     |
| 2. — can come.                  | 9. — is known.           |
| 4. — will depart.               | 10. — shall investigate. |
| 5. — are hated.                 | 11. — have deserted.     |
| 6. — should have.               | 12. — might assert.      |
| 13. — could have left.          |                          |
| 14. — have been seen.           |                          |
| 15. — must have returned.       |                          |
| 16. — had been forgiven.        |                          |
| 17. — will have been tried.     |                          |
| 18. — would have been stopped.  |                          |
| 19. — may have been interested. |                          |
| 20. — might have been lost.     |                          |

33. Parts of verb phrases are frequently separated from one another by other parts of speech, as : —

1. *Shall* not a man *have* his spring as well as plants?  
— *Thoreau*.
2. We *can* never willingly *offend* where we sincerely love. — *Hill*.

Name the *nouns*, simple *verbs*, and *verb phrases* in the following sentences : —

1. Success never needs an excuse. — *Bulwer-Lytton*.
2. The soul never grows old. — *Longfellow*.
3. Affection, like melancholy, magnifies trifles. — *Hunt*.
4. I dreamed that Greece might still be free. — *Byron*.
5. Ignorance gives a large range of probabilities.  
— *Eliot*.

6. God sends experience to paint men's portraits.

— *Beecher*.

7. The plea of ignorance will never take away our responsibilities. — *Ruskin*.

8. Proper words in proper places make the true definition of style. — *Swift*.

9. One may live as a conqueror, a king, or a magistrate, but he must die as a man. — *Webster*.

10. Unless a man works he cannot find out what he is able to do. — *Hamerton*.

11. All great discoveries are made by men whose feelings run ahead of their thinkings. — *Parkhurst*.

12. If we could read the secret history of our enemies, we should find in each man's life sorrow and suffering enough to disarm all hostility. — *Longfellow*.

13. We have not read an author till we have seen his object, whatever it may be, as he saw it. — *Carlyle*.

Note that the verb in each of the following sentences has a noun to complete the idea of the action it is used to assert.

1. Labor **disgraces** no man. — *Grant*.

2. A mask of gold **hides** all deformities. — *Dickens*.

3. Home **interprets** heaven. — *Parkhurst*.

Object of  
Verb.

**34.** A noun used to complete the idea of the action that the verb is used to assert is called the **object of the verb**.

Transitive  
Verb.

**35.** A verb that requires an object to complete the idea of the action which it is used to assert is called a **transitive verb**.

Name the transitive verbs and objects in the following sentences:—

1. A great library contains the diary of the human race.  
— *Dawson*.
2. True friends have no solitary joy or sorrow. — *Channing*.
3. Wear the old coat and buy the new book. — *Phelps*.
4. Strong reasons make strong actions. — *Shakespeare*.
5. A gentleman makes no noise. — *Emerson*.

Note that the verbs in the following sentences do not require objects to complete the idea of the action which they are used to assert.

1. The imagination never **dies**. — *Stedman*.
2. Valor **consists** in the power of self-recovery. — *Emerson*.
3. Feeling **comes** before reflection. — *Haweis*.

**36.** A verb that does not require an object to complete the idea of the action which it is used to assert is called an **intransitive verb**. Intransitive  
Verb.

Name the transitive and intransitive verbs in the following sentences : —

1. Continual dropping wears away stones. — *Franklin*.
2. Beauty lives with kindness. — *Shakespeare*.
3. The sacred influence of light appears. — *Milton*.
4. History casts its shadow far into the land of song.  
— *Longfellow*.
5. Ancient travelers guessed ; modern travelers measure.  
— *Johnson*.
6. The man that makes a character makes foes. — *Young*.
7. Even success needs its consolation. — *Eliot*.
8. God blesses want with large sympathies. — *Lowell*.
9. Knowledge comes, but wisdom lingers. — *Tennyson*.

Note that the predicate in each of the following sentences consists of a verb and a noun.

Note that the noun in the predicate is a word used to explain something about the subject.

1. The **dew** of compassion **is** a **tear**. — *Byron*.
2. **Troubles** **are** God's **rains** in the world. — *Beecher*.
3. **Penetration** **seems** a **kind** of inspiration. — *Grenville*.

**Copulative Verb.**     **37.** A verb used to unite the subject with a part of speech which, while explanatory of the subject, is used to help form the predicate, is called a **copulative verb**.

*Copulative* is from the Latin *copulativus* — a coupling or binding together.

The more common copulative verbs are *be* (*am, are, is, was, were*), *look, seem, appear, and become*.

**Predicate Noun.**     **38.** A noun used to help form the predicate is called a **predicate noun**.

Name the copulative verbs and predicate nouns in the following sentences: —

1. Words are men's daughters, but God's sons are things.  
— *Johnson*.
2. Faith is a higher faculty than reason. — *Bailey*.
3. Be a philosopher; but amidst all your philosophy, be still a man. — *Hume*.
4. No craven-hearted man was ever fit to be a citizen.  
— *Beecher*.
5. Measures, not men, have always been my mark.  
— *Goldsmith*.
6. A book is a garden. A book is an orchard. A book is a storehouse. A book is a party. It is company by the way; it is a counselor; it is a multitude of counselors.  
— *Beecher*.

7. The hearts of men are their books; events are their tutors; great actions are their eloquence. — *Macaulay*.

8. They become the parasites and slaves of the great. — *Id.*

9. Labor is the law of happiness. — *Stevens*.

Note that the subjects in full-faced type in the following sentences are verbs used as *nouns*.

- I. { **Walking** is healthful exercise.  
      { **To walk** is healthful exercise.
- II. { **Dying** is gain.  
      { **To die** is gain.
- III. { **Sailing** requires skill.  
      { **To sail** requires skill.
- IV. { **Sailing** a boat requires skill.  
      { **To sail** a boat requires skill.

39. That form of the verb which is used as a **Infinitive** noun is called an **infinitive**.

40. The infinitive form in the first sentence in each of the foregoing groups may be called the **infinitive in *ing***.

41. The infinitive form in the last sentence in each of the foregoing groups may be called the **simple infinitive with *to***.

Name and specify the kind of infinitives in the following sentences: —

1. To choose time is to save time. — *Bacon*.
2. Living is dreaming. — *Wallace*.
3. Nature seems to have been created to inspire. — *King*.
4. Doing good is the only certainly happy action of a man's life. — *Sidney*.
5. If you mean to profit, learn to praise. — *Churchill*.

Name the nouns and verbs in the following sentences, and tell the *subject*, *object*, and *predicate nouns*, and the *transitive*, *intransitive*, and *copulative verbs* and *infinitives*.

1. Morality is the object of government. — *Emerson*.
2. Physical prowess has had its day, and the age of reason has come. — *Grady*.
3. Riches take wings, comforts vanish, hope withers away, but love stays with us. — *Wallace*.
4. Talking is like playing on the harp; there is as much in laying the hands on the strings to stop their vibrations, as in twanging them to bring out their music. — *Holmes*.
5. In the journey of the years, the autumn is Venice, spring is Naples, and the majestic maturity of summer is Rome. — *Curtis*.
6. It is not work that kills men; it is worry. Work is healthy; you can hardly put more upon a man than he can bear. Worry is rust upon the blade. — *Beecher*.
7. Life passes, riches fly away, popularity is fickle, the senses decay, the world changes, friends die. — *Newman*.
8. The same energy which whirls the earth around the sun and crashes the heavens with thunderbolts, produces the lilies of the valley and the gentle dewdrops that keep them fair. — *Hunt*.
9. Do you remember, in that disastrous siege in India, when the little Scotch girl raised her head from the pallet in the hospital, and said to the sickening hearts of the English, "I hear the bagpipes; the Campbells are coming!" and they said, "No, Jessie; it is delirium." And in an hour the pibroch burst upon their glad ears, and the banner of St. George floated over their heads. — *Curtis*.

To what persons or things do the words *he*, *she*, *they*, and *it* refer in the following sentences?

1. **He** discovered America in 1492 A.D.
2. **She** was the last queen of Scotland.
3. **They** crossed the ocean in the Mayflower.
4. **They** were the two leading parties at the last national election.
5. **It** was invented by Robert Fulton, and made its first trip on the Hudson River.

Note that these words are used to refer to persons or things without naming them.

**42.** The part of speech that is used as a reference word to represent some person or thing is called a **pronoun**. Pronoun.

A noun and a pronoun may be used to designate the same person or thing; the noun as the *name* of the person or thing, the pronoun as the reference word, *i.e.* the word used to refer to the person or thing.

*Pronoun* is from the Latin *pro nomine* — instead of a noun.

Observe the pronouns in full-faced type in the following sentences, and state to what person or thing each pronoun refers.

1. A woman's lot is made for **her** by the love **she** accepts. — *Eliot*.
2. We hand folks over to God's mercy, and show **none** ourselves. — *Id.*
3. Mercy to **him** **that** shows it is the rule. — *Dryden*.
4. I thank **thee**, Jew, for teaching **me** **that** word.
5. Make **all** **you** can, save **all** **you** can, give **all** **you** can.  
— *Wesley*.
6. **We** sell our birthright whenever **we** sell our liberty for any price of gold or honor. — *Whipple*.

7. Let **us** be careful to distinguish modesty, **which** is ever amiable, from reserve, **which** is only prudent.

— *Shenstone*.

8. I am always afraid of a fool, — **one** cannot be sure that **he** is not a knave as well. — *Hazlitt*.

9. Mankind is always happy for having been happy; so that if **you** make **them** happy now, **you** make **them** happy twenty years hence by memory of **it**. — *Smith*.

10. The accusing spirit **which** flew up to heaven's chancery with the oath blushed as he gave **it** in, and the recording angel dropped a tear upon the word and blotted **it** out forever. — *Sterne*.

Fill out the blanks in the following sentences with appropriate pronouns : —

1. Men regarded — with suspicion on account of his treachery.

2. Citizens deprive — of their rights by neglecting —.

3. — died that — might live.

4. — gave — my wages and also gave — his blessing.

5. — shines with that brilliancy — belongs to —.

6. — struggle for reputation, — strive for character.

7. — wept over joys — were to be no more.

8. — saw — do — no man could endure.

9. Joy in work is — — should strive for.

10. — is valuable — is not enduring.

11. — — is worth — if — has a use.

12. — are rich when — want —, not when — have —.

13. — reveal — by our acts.

14. — are more known to — by your hopes.

15. — may not get —, but — should get — of —.

16. Perseverance is — — will conquer nearly all things.

17. — can afford to be weary, but — cannot afford to be lazy.

18. — should be free men, — should be slaves.

**43.** Verbs, nouns, and pronouns are the chief parts of speech in the sentence.

**44.** The subject or the object of a sentence is always a noun or a pronoun, or an equivalent expression.

**45.** The predicate of a sentence must always have a verb expressed or implied.

The remaining parts of speech are either modifying or connecting elements.

1. Boats must keep near shore.

2. **Little** boats must keep near shore.

Regard the noun, *boats*, in both the foregoing sentences, as the name of the same objects.

Note that *little*, the additional part of speech in sentence 2, is used to specify the size of the boats, and thus aids the noun, *boats*, in designating more definitely that for which it stands.

In like manner explain '*awe-inspiring*' and '*happy*' in the following sentences : —

1. Mountains are **awe-inspiring**.      2. All seemed **happy**.

**46.** The part of speech that is used with a noun **Adjective**. or pronoun to designate more definitely that which the noun or pronoun is used to represent is called an **adjective**.

*Adjective* is from the Latin *adjectivus*—joined to, and refers to the adjective as joined to a noun or pronoun.

Note from the following groups of sentences that adjectives may be classified according to what they are used to specify.

Note the adjectives in full-faced type in the following sentences, and to what questions they answer:—

*What? What kind?*

1. **Hasty** climbs have **sudden** falls.
2. **Little** pitchers have **great** ears.
3. **Knotty** timbers require **sharp** wedges.
4. **March** winds and **April** showers bring forth **May** flowers.
5. A **rolling** stone gathers no moss.
6. **Running** horses do not need the spur.

*How many? How much?*

1. **One** eyewitness is better than **ten** hearsays.
2. He killed **two** birds with **one** stone.
3. Possession is **nine** points of the law.
4. **Little** money brings **little** care.
5. **Many** drops of water will sink a ship.

*What or what one?*

1. **Yon** moon tells of dry weather.
2. **Second** thoughts are sometimes best.
3. **The** coin most current is flattery.
4. Lean not on a reed.

Note that *rolling* and *running* in sentences 5 and 6 of the first series are verbs used as adjectives.

Participle. 47. The form of a verb that is used as an adjective is called a participle.

Tell to which one of the foregoing groups the adjectives in full-faced type in the following sentences belong:—

1. **The moldering** dust that you have made  
Is a **dainty** meal for him. — *Dickens*.
2. **The best** teachers of humanity are **the** lives of **great** men. — *Fowler*.
3. **The** fashion wears out **more** apparel than **the** man.  
— *Shakespeare*.
4. **Bad** men will excuse their faults; **good** men will leave them — *Johnson*.
5. Every addition to **true** knowledge is **an** addition to **human** power. — *Mann*.
6. You cannot forget, if you would, those **golden** kisses all over **the** cheeks of **the** meadow, queerly called dandelions. — *Beecher*.
7. **The** birds have ceased their songs,  
All save **the** blackbird, that from **yon** tall arch, —  
In adoration of **the** **setting** sun,  
Chants forth **his** **evening** hymn. — *Moir*.
8. **The** **creeping** night stole up **the** hillsides softly. One by one **the** stars appeared, and **the** **first** lights twinkled in **the** windows of **the** inn. As **the** darkness came, **the** **last** idlers deserted **the** square; as **the** darkness came, **the** **mighty** silence of **the** forest above flowed in on **the** valley, and strangely and suddenly hushed **the** **lonely** little town — *Collins*.
9. It was a day when **the** beauty of **the** earth makes itself felt like **ravishing** music that has no sound. **The** air, **warm** and **full** of **summer** fragrance, was of that **ethereal**, **untinted** clearness which spreads over all things **the** softness of velvet. **The** **far-vaulted** heavens, so **bountiful** of light, were **an** **illimitable**, **weightless** curtain of **pale-blue** velvet; **the** **rolling** clouds were of **white** velvet, **the** grass, **the** stems of **bending** wild flowers, **the** **drooping** sprays of **woodland**

foliage, were so **many** forms of **emerald** velvet; the gnarled trunks of the trees were **gray** and **brown** velvet; the wings and breasts of birds, **sitting** hither and thither, were of **gold** and **scarlet** velvet; the butterflies were **stemless**, **floating**, **velvet** blossoms. — *Allen*.

Note that the adjectives in full-faced type in the following sentences stand for the nouns with which they are used: —

1. The **good** that is done is not lost.
2. The **great** and the **little** have need of each other.
3. The **rich** and **ignorant** are sheep with golden wool.
4. Even the **wicked** hate vice in others.

**Substantive Adjective.**     **48.** An adjective that is used for a noun is called a **substantive adjective**.

Note that the adjectives in full-faced type in the following sentences are used with copulative verbs to form the predicates: —

1. Mettle is **dangerous** in a blind horse.
2. The abuse of riches is **worse** than the want of them.
3. A man is not **good** or **bad** for one act.

**Predicate Adjective.**     **49.** An adjective used with a copulative verb to form a predicate is called a **predicate adjective**.

**50.** A predicate adjective may be used with a pronoun to designate more definitely that to which the pronoun refers.

Name the substantive and predicate adjectives in the following sentences: —

1. The beautiful attracts the beautiful. — *Hunt*.
2. The good is alway the road to what is true.

— *Hamerton*.

3. Notoriety is short-lived ; fame is lasting. — *Bancroft*.
4. The most useful is the greatest. — *Parker*.
5. We are contented because we are happy, and not happy because we are contented. — *Burke*.
6. The wisest and best are wiser and better for the friends they have. — *Hitchcock*.

Fill out the blanks in the following sentences with appropriate adjectives : —

1. — — wedding may be celebrated on — — anniversary of — — ceremony.
2. Gladstone was called by — admirers “ — — man.”
3. — boy is said to reach — majority when he is — — years of age.
4. Washington, — — president of — United States, was born on — — day of February.
5. — nest of — orioles was swinging from one of — — branches of — — tree.
6. — sinking of — Maine in — harbor of Havana was — act of an — coward.
7. — tomb of General Grant is in New York on — — bank of — — River.
8. — success that you will attain will be — success of — patience and — word.
9. — day is a — — day that is used for a — — purpose.

Note that the verb, *learned*, is used to assert the same action in both the following sentences.

Note that *quickly*, the additional part of speech in sentence (2), is joined to the verb, *learned*, to designate more definitely that which the verb is used to express.

1. He learned his lesson.
2. He learned his lessons **quickly**.

**Adverb.**     **51.** The part of speech that is used with a verb to designate more definitely that which the verb is used to express is called an **adverb**.

**52.** Certain adverbs are sometimes joined with adjectives or other adverbs to designate more definitely the limitations they are used to distinguish.

**Classes.**     Note the classes of adverbs suggested in the following sentences, and to what questions they are answers :

A thin meadow is <b>soon</b> mowed.	}	<i>When?</i>
First creep, <b>then</b> walk.		
The witness is <b>there</b> .	}	<i>Where?</i>
Goodness is not seen <b>everywhere</b> .		
Fools <b>sometimes</b> give wise counsel.	}	<i>How often?</i>
Fortune <b>rarely</b> brings good or evil singly.		
<b>Well</b> begun is half done.	}	<i>How?</i>
<b>Slowly</b> and <b>sadly</b> they laid him down.		
Happiness is <b>too</b> good to keep.	}	<i>How much?</i>
What's done we <b>partly</b> may compute.		
Death does <b>not</b> end all.	}	<i>To what extent is assertion true or untrue?</i>
Opportunity <b>certainly</b> meets every one.		

The following groups of sentences contain adverbs belonging to the classes corresponding to the foregoing group letters ; name each adverb and tell with what part of speech it is used : —

*When?*

1. Brighter days are coming soon.
2. The truth will then be known.
3. The shadows will some time vanish.
4. The daisies are now dotting the meadow.

5. The sun is always shining.
6. Lately the shops have been closed at six o'clock.
7. The fountain of truth will never fail.

*Where ?*

1. Nowhere was light, and everywhere was darkness.
2. The battle was fought yonder where the monument is.
3. We looked overhead, and stars were visible.
4. In the cataract below are hidden rocks.
5. The ships sailed thence at daybreak.
6. Fireflies here and there look like flashes of light.
7. Messengers went hence with good news.
8. The snow drifting hither and thither bewildered him.
9. Nowhere has the fountain of youth been found.
10. Opportunity meets us everywhere.

*How Often ?*

1. Thrice he refused the crown.
2. Sometimes the days must be dismal and dark.
3. One by one our duties come.
4. The heart often becomes weary.
5. The right thing to do is always the best thing to do.
6. Expected troubles rarely come.
7. Temptations are repeatedly testing us.
8. The head should daily grow wiser.
9. Hope is ever bright and fair.

*How ?*

1. Sailors eagerly scan the heavens for changing signs.
2. The lazy boy goes reluctantly to school.
3. He who does his best does well.
4. The news was enthusiastically received.
5. Thus was the story told by grandfather.
6. The train rushed rapidly through the darkness.
7. Men move lazily upon the wharf.

8. Our master was fondly regarded by all.
9. The plans were promptly executed.
10. The prize money was evenly divided.

*How Much ?*

1. The voters are largely responsible for civic vices.
2. He was thoroughly aware of our attitude.
3. Our tasks were nearly finished.
4. The sun had almost set.
5. Boys are too eager to be men.
6. Age loves the sunshine more and more.
7. Our ogre was only a tow-headed boy.
8. The more he ate, the larger he grew.
9. Grandmother is rather hard of hearing.
10. The engineer was somewhat troubled by smoke.

*To What Extent is the Assertion True or Untrue ?*

1. True friends are not suspicious of one another.
2. The end must certainly be considered.
3. You have seen him, yes, — and have told him every-  
thing?
4. Chance, perhaps, is not so blind as it is all-seeing.
5. Our terms will undoubtedly be accepted.
6. He was, indeed, a man of sterling worth.
7. Their efforts will probably be successful.
8. His rights, accordingly, were respected.
9. Possibly we may be mistaken.
10. Verily, they have received their reward.

Name the adverbs in the following sentences, tell to what foregoing class each belongs, and with what word it is used : —

1. There is always safety in valor. — *Emerson*.
2. What we frankly give forever is our own. — *Granville*.
3. They always talk who never think. — *Prior*.
4. They live too long who happiness outlive. — *Dryden*.

5. Cruel people are ever cowards in emergency. — *Swift*.
6. Your little child is the only true democrat. — *Stowe*.
7. Even peace may be purchased at too high a price.  
— *Franklin*.
8. Vanity is often the unseen spur. — *Thackeray*.
9. It is a sad discovery that history is so mainly made  
by ignoble men. — *Lowell*.
10. On argument alone my faith is built. — *Young*.
11. He who is only just is cruel. — *Byron*.
12. When Greeks joined Greeks, then was the tug of  
war. — *Lee*.
13. The object of oratory alone is not truth, but per-  
suasion. — *Macaulay*.
14. Life is but thought. — *Coleridge*.
15. Where MacGregor sits, there is the head of the  
table. — *Macdonald*.
16. For he that once is good is ever great. — *Johnson*.
17. There is no virtue so truly great and godlike as  
justice. — *Addison*.

Note that if the words in full-faced type in the following sentences be omitted, the noun, *city*, is not connected to the rest of the sentence.

1. The general rode his horse **into** the city.
2. The general rode his horse **about** the city.
3. The general rode his horse **around** the city.
4. The general rode his horse **through** the city.

Note that there are four different relations expressed in the foregoing sentences, and that the word in each sentence which is not common in all the sentences must express the relation idea.

Note that these relation words in the preceding sentences are used to indicate the relations between the verb, *rode*, and the noun, *city*.

**Preposition.**   **53.** The part of speech used to connect a noun or pronoun to some other part of speech in the sentence, and to indicate a relation between them, is called a **preposition**.

*Preposition* is from the Latin *prepositus*—placing before, and refers to the early mode of using such words as prefixes of verbs.

Supply appropriate prepositions in blanks of following sentences : —

1. The oldest map — the heavens is — the National Library — Paris.

2. The phonograph was invented — Thomas A. Edison — 1877.

3. Roses were first brought — England — Holland — 1522.

4. **Companion** originally meant one who ate — the same table — you.

5. **Comrade** originally meant one who slept — the same chamber — you.

6. The telephone is an instrument designed to reproduce sounds — a distance — means — electricity.

7. The highest fall — water — the world is that — the Yosemite — California.

8. Our American Arbor Day is a day set apart — the planting — shade trees — school children.

9. The largest bell — the world is — Moscow — Russia, and the weight — it nearly two hundred and fifty tons.

10. The Cathedral — St. Mark's — Venice — Italy is considered — some to be the finest — the world.

Note the prepositions in the following sentences, and tell what each one connects : —

1. Society is built **upon** trust. — *South*.
2. A man **in** pursuit of greatness feels no little wants.  
— *Emerson*.
3. Self-control is only courage **under** another form.  
— *Smiles*.
4. There is no genius **in** life **like** the genius **of** energy and activity. — *Mitchell*.
5. The conduct **of** men depends **upon** the temperament, not **upon** a bunch of dusty maxims. — *Beaconsfield*.
6. Architecture is a creation **of** the human intellect adding **to** the stores **of** beauty **in** the world. — *King*.
7. The highest liberty is **in** harmony **with** the highest laws. — *Giles*.
8. Echo is the voice **of** a reflection **in** a mirror.  
— *Hawthorne*.
9. It is well said, **in** every sense, that a man's religion is the chief fact **with** regard **to** him. — *Carlyle*.
10. Cheerfulness, the character **of** common hope, is, **in** strong hope, **like** glances **of** sunshine **on** a cloudy day.  
— *Baillie*.
11. He was as a man moving his goods **into** a far country, who **at** intervals and **by** portions sends them **before** him, till his present abode is well-nigh unfurnished. — *Newman*.

Note that there are two distinct sentences in each of the following sentences : —

1. Opportunity comes, and opportunity goes.
2. Some are careless, or they are indolent.
3. Fear weakens, but courage strengthens.
4. Socrates died because he took poison.

Note that the words, *and*, *or*, *but*, and *because*, are used to join sentences together.

Note that the words, *and*, *but*, and *or*, in the following sentences are used to join together similar parts of the same sentence.

1. Few are equally gifted in **writing** and in **speaking**.
2. **Push** and **pluck** will work wonders.
3. Sometimes justice seems **blind**, or **asleep**.
4. He **has been ailing**, but **has recovered**.
5. Dewey was **loyally** and **enthusiastically** received.

**Conjunction.** 54. The part of speech used to join together sentences or like parts of the same sentence is called a **conjunction**.

*Conjunction* is from the Latin *conjunctus*—joined together.

Note that the conjunctions in full-faced type in the following sentences are used to join together sentences or parts of sentences of equal rank.

1. Art is long **and** time is fleeting. — *Longfellow*.
2. Private opinion is weak, **but** public opinion is almost omnipotent. — *Beecher*.
3. Knowledge advances by steps, **and** not by leaps.  
— *Macaulay*.
4. Virtue is an angel, **but** she is a blind one. — *Mann*.
5. The public have neither shame **nor** gratitude.  
— *Hazlitt*.
6. Religion is not a dogma, **nor** an emotion, **but** a service.  
— *Hitchcock*.

**Coördinate Conjunction.** 55. A conjunction used to join together constructions of equal rank is called a **coördinate conjunction**.

Note that the conjunctions in full-faced type in the following sentences are used to connect the sentences which they introduce to sentences of a higher rank.

1. Liberty, **when** it begins to take root, is a plant of rapid growth. — *Washington*.

2. Strike **while** the iron is hot. — *Farquhar*.
3. Would you know what money is? go borrow some.  
— *Herbert*.
4. Look before you **ere** you leap. — *Butler*.
5. **If** you would be loved, love and be lovable. — *Franklin*.

**56.** A conjunction used to connect a construction of a lower rank to one of a higher rank or order is called a **subordinate conjunction**. Subordinate Conjunction.

**57.** A sentence introduced by a subordinate conjunction is called a **subordinate sentence**. Subordinate Sentence.

Note that subordinate sentence (5) is used to denote condition. The subordinate part of the conditional sentence is called the condition part (protasis). The part on which the protasis depends is called the conclusion (apodosis).

Note in foregoing sentence (3) that in a conditional sentence when the conditional conjunction is omitted, the subject follows the verb.

Name the conjunctions in the following sentences; state whether coördinate or subordinate, and tell the sentences or parts of sentences that each is used to join together.

1. She must weep, or she will die. — *Tennyson*.
2. Letters should be easy and natural. — *Chesterfield*.
3. Love the offender, yet detest the offense. — *Pope*.
4. Shakespeare hath neither equal nor second. — *Macaulay*.
5. Great works are prepared, not by strength, but by perseverance. — *Johnson*.
6. Give me liberty or give me death. — *Henry*.
7. If misfortune comes, she brings along her bravest virtues. — *Thompson*.

8. Some must watch while some must sleep. — *Shakespeare*.
9. We rise in glory as we sink in pride. — *Young*.
10. Cost is the father, and compensation is the mother of progress. — *Holland*.
11. Politeness goes far, yet costs nothing. — *Smiles*.
12. There is something noble in publishing truth, though it condemn oneself. — *Johnson*.
13. The bluebird is a home bird, and I am never tired of recurring to him. — *Burroughs*.
14. Life is not a holiday, but an education. — *Drummond*.
15. Do not think that years leave us and find us the same. — *Meredith*.
16. Jokes are the cayenne of conversation and the salt of life. — *Chatfield*.
17. Sin has many tools, but a lie is the handle which fits them all. — *Holmes*.
18. Though punishment be slow, still it comes. — *Herbert*.
19. Happiness grows at our own fireside, and is not to be picked in strangers' gardens. — *Jerrold*.

#### D. SUMMARY OF DEFINITIONS.

A **sentence** is a group of words used to express a complete thought.

A **declarative sentence** is that form of sentence which is used in making a statement.

An **interrogative sentence** is that form of sentence which is used in asking questions.

An **imperative sentence** is that form of sentence which is used in expressing a command or entreaty.

An **exclamatory sentence** is any form of sentence that gives expression to feeling or emotion.

A **logical sentence** is a sentence regarded as a unit of thought.

The parts of a logical sentence are **subject** and **predicate**.

The **subject** is the part of a sentence used to denote that about which something is said.

The **predicate** is the part of a sentence used to denote that which is said of the subject.

A **grammatical sentence** is a sentence regarded as a unit of speech.

**Parts of speech** are the parts (words) of grammatical sentences.

A **noun** is the part of speech used as the name of some person or thing.

A **verb** is the part of speech used to state or assert something about some person or thing.

A **pronoun** is the part of speech used as a reference word to represent some person or thing.

An **adjective** is the part of speech used with the noun or pronoun to designate more definitely that which the noun or pronoun is used to represent.

An **adverb** is the part of speech used with the verb to designate more definitely that which the verb is used to express.

A **preposition** is the part of speech used to connect a noun or pronoun to some other part of speech in the sentence, and to indicate a relation between them.

A **conjunction** is the part of speech used to join

together sentences, or like parts of the same sentence.

A **coördinate conjunction** is a conjunction used to join together constructions of equal rank or order.

A **subordinate conjunction** is a conjunction used to join a construction of a lower rank or order to one of a higher rank or order.

An **infinitive** is a verb form used as a noun.

A **participle** is a verb form used as an adjective.

An **object of a verb** is a noun or pronoun used to complete the idea of the action that the verb is used to express.

A **transitive verb** is a verb that requires an object.

An **intransitive verb** is a verb that does not require an object.

A **copulative verb** is a verb used to connect the subject with some part of speech which, explanatory of the subject, is used to help form the predicate.

A **predicate noun** is a noun used with a verb to help form a predicate.

A **predicate adjective** is an adjective used with a verb to help form a predicate.

#### E. *THE INTERJECTION.*

58. There are a number of words in the language that do not belong to the sentence as constituent parts of it, hence they cannot be regarded

as parts of speech. They are emotional words that are thrown into the sentence, and are used to designate the kind of feeling with which the thought expressed by the sentence is to be regarded. Such words are called **interjections**.

*Interjection* is from the Latin word *interjectio*—an insertion.

To illustrate :—

1. The battleship has gone down.
2. Hurrah! The battleship has gone down.
3. Alas! The battleship has gone down.

Note that the same statement is made in each of the foregoing sentences.

Note that the additional words in sentences (2) and (3) are used to tell the kind of feeling with which the fact stated is regarded.

Name the probable form of feeling expressed in each of the following sentences :—

1. See! The cars are coming.
2. Why! The cars are coming.
3. Look out! The cars are coming.
4. Huzzah! The cars are coming.
5. Oh dear! The cars are coming.
6. Help! The cars are coming.
7. Ah me! The cars are coming.

**59.** An exclamatory word or expression used to designate the kind of feeling with which the thought expressed in the sentence is regarded is called an **interjection**. Interjection.

## II. THE EXPANDED SENTENCE.

### A. PARTS OF SPEECH DETERMINED BY USE IN SENTENCE.

**60.** Many words alike in form have different uses in the sentence, hence they are used as different parts of speech.

**61.** Some words similar in sound are used as different parts of speech and should be carefully noted.

Note carefully the words in full-faced type in the following sentences, state the part of speech in each case, and give reason for conclusion: —

1. A single **vote** frequently determines an election.
2. **Vote** for whatever measure you consider right.
3. A liar is **no** better than a thief.
4. A conservative is **no** friend to radical changes.
5. They **step** into the cars and are gone.
6. One **step** at a time is all that we can take.
7. Never **mind** what others do.
8. My **mind** is my kingdom.
9. The king alone kept his hat **on**.
10. They were **on** the wrecked train.
11. The **fast** express has gone by.
12. Evil habits bound him **fast**.
13. His **fast** lasted forty days.

14. Your friend lives in the second house **above**.
15. My nephew occupied the seat **above** me.
16. The distress signal **still** floats.
17. He leadeth me beside the **still** waters.
18. The **still** was burned to the ground.
19. He gloried in being an **American**.
20. The rights of an **American** citizen were denied.
21. He spoke **but** a word and gave **but** a nod.
22. The enemy advanced, **but** soon retreated.
23. No one **but** himself knew his plans.
24. The ships were riding **near** the shore.
25. In childhood heaven is always **near**.
26. As they **near** the shore we recognize them.
27. Their spirits **flag** at the dreary prospect.
28. A nation's **flag** reveals a nation's hopes.
29. They **time** their footsteps to the music.
30. **Time** creeps in childhood, but flies in old age.
31. **Rush** grows on the bank of the river.
32. They **rush** to glory or the grave.
33. The tourists went **by** water, but came back **by** rail.
34. A funeral procession has just gone **by**.
35. The umpire was hit in the **small** of the back.
36. **Small** pebbles cause great falls.
37. They **clear** the decks for action.
38. The room measures fifty feet in the **clear**.
39. A **clear** sky smiles cheer on our journey.
40. The monkey ran **clear** to the top of the tree

41. When the heralds **blow** the trumpets, all the people fall **down**.

42. The patriots struck a **blow** whose echo will go **down** the ages.

43. The heirs **base** their claim on hereditary rights.

44. The bowl was discovered to be made of **base** metal.

45. The **base** of the column was pure Ionic.

46. All gazed at **him** while the **hymn** was sung.

47. There was an explosion in the **mine**.

48. These books are not **mine**.

49. They **mine** ore in great quantities.

50. The players tried **too hard to win**.

51. Each one will have **two chances**.

52. All came **to school**.

53. All went **off at break of day**.

54. The company tried to make a **loan**.

55. A **lone** house stood on the hill.

56. All efforts were **vain**.

57. He wrote in a lighter **vein**.

58. The **vane** was changing with the wind.

59. **Principal** and interest are due.

60. All his acts were guided by **principle**.

61. The **principal** witness is ill.

62. The **principal** of the school has returned.

#### B. *GROUPS OF WORDS USED AS PARTS OF SPEECH.*

1. **Doing one's duty** brings pleasure.

2. The Talmud is the Bible **of the Jews**.

3. The planets move **with mathematical precision**.

4. **To work, is to live**.

5. The general, **seeing the enemy**, advanced cautiously.

Note that each of the indicated groups of words in the preceding sentences is used as a part of speech.

Note that these groups do not contain a subject and predicate.

**62.** A group of words that is used as a part of speech and does not contain a subject and predicate is called a **phrase**. **Phrase.**

*Phrase* is from the Greek *phrasis* — expression.

**63.** Phrases are named according to *use* from the parts of speech for which they are used.

- Ex. 1. Noun phrase — (1), (4).
- 2. Adjective phrase — (2), (5).
- 3. Adverb phrase — (3).

**64.** According to *form*, phrases are named from the parts of speech introducing them.

- Ex. 1. Infinitive phrase — (1), (4).
- 2. Prepositional phrase — (2), (3).
- 3. Participial phrase — (5).

Name the phrases in the following sentences, and classify each as to form and use : —

1. To believe in the heroic makes heroes. — *Beaconsfield*.
2. The best happiness will be to escape the worst misery.  
— *Eliot*.
3. The will of the people is the best law. — *Grant*.
4. The mob is man voluntarily descending to the level of the beast. — *Emerson*.
5. To endure is greater than to dare. — *Thackeray*.
6. To be happy at home is the ultimate result of all ambition. — *Johnson*.

Note that each of the indicated groups of words in the following sentences is used as a part of speech.

1. We are best known by **what we do**.
2. **That the majority should rule** is an accepted theory.
3. The man **who reads** finds hidden treasure.
4. The air was cooler **when the sun went down**.

Note that each group contains a subject and predicate.

**Clause.** 65. A group of words that is used as a part of speech and contains a subject and predicate is called a **clause**.

Name the clauses in the following sentences, and state for what part of speech each one is used : —

1. How near to good is what is fair. — *Dryden*.
2. What is said upon a subject is gathered from a hundred people. — *Johnson*.
3. God grants liberty only to those who love it. — *Webster*.
4. Never spend your money before you have it.  
— *Jefferson*.
5. Children are what their mothers are. — *Landor*.
6. I always get the better when I argue alone. — *Goldsmith*.
7. Character is the diamond that scratches every other stone. — *Bartol*.

Name and state the use of each of the clauses and phrases in the following sentences : —

1. To be prepared for war is one of the most efficient means of preserving peace. — *Washington*.
2. Purpose is what gives life meaning. — *Parkhurst*.
3. Being in a ship is like being in a jail with a chance of being drowned. — *Johnson*.
4. Smiles are smiles only when the heart pulls the wire.  
— *Winthrop*.

5. There is an aching that is worse than any pain.

— *Macdonald*.

6. To have what we want, is riches; but to be able to do without it, is power. — *Id.*

7. The standard which no genius has ever reached is his own severe conception. — *Hawthorne*.

8. Too low they build who build beneath the stars.

— *Young*.

9. I only regret that I have but one life to lose for my country. — *Hale*.

10. The hill has not yet lifted its face to heaven that perseverance will not gain at last. — *Dickens*.

Note that direct quotations may be used as parts of speech.

1. "I am always nearest myself," says the Latin proverb.

— *Macaulay*.

2. The Chinese have an excellent proverb, "Be modest in speech, but excel in action." — *Mann*.

3. The ancient poet said, "The gods sell all things at a fair price." — *Emerson*.

4. Cicero tells us that, "Brevity is a great praise of eloquence." — *Everett*.

5. Democracy means not, "I am as good as you are," but, "You are as good as I am." — *Parker*.

### C. SENTENCES ACCORDING TO RANK.

Note that the following sentences are independent; *i.e.*, not dependent on other sentences for their meaning —

1. A sneer is the weapon of the weak. — *Lowell*.

2. Man cannot choose his duties. — *Eliot*.

3. Courage is fire, and bullying is smoke. — *Beaconsfield*.

**Principal Sentence.** 66. A sentence that is not dependent on another sentence for its meaning is called an independent or **principal sentence**.

Note that the following sentences in full-faced type are dependent on other sentences for their complete meaning:—

1. There is no time of life **at which books do not influence a man.** — *Besant.*

2. I know a bank **whereon the wild thyme blows.**  
— *Shakespeare.*

3. Difficulties spur us **whenever they do not check us.**  
— *Reade.*

**Subordinate Sentence.** 67. A sentence that is dependent on another sentence for its complete meaning is called a dependent or **subordinate sentence**.<sup>1</sup>

68. A subordinate sentence, as a modifying element, is always used as a part of speech, hence, in use, it is a **clause**.

Name the principal and subordinate sentences in the following:—

1. Whenever luxury ceases to be innocent, it also ceases to be beneficial. — *Hume.*

2. He that can have patience can have what he will.  
— *Franklin.*

3. As society advances, the standard of poverty rises.  
— *Parker.*

4. If we wish ourselves to be high, we should treat that which is over us as high. — *Trollope.*

5. No nation can bear wealth that is not intelligent first.  
— *Beecher.*

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<sup>1</sup> See Notes for Teachers, 1.

6. But there are times when patience proves at fault.

— *Browning*.

7. Art must anchor in nature, or it is the sport of every breath of folly. — *Hazlitt*.

8. When all shoot at one mark, the gods join in the combat. — *Emerson*.

9.

A sculptor wields

The chisel, and the stricken marble grows

To beauty. — *Bryant*.

#### D. SENTENCES ACCORDING TO COMPOSITION.

We have learned that a sentence is a group of words used to express a complete thought, and that it consists of two parts — the subject and the predicate.

69. A sentence that consists of one subject and one predicate is called a **simple sentence**.

**Simple  
Sentences.**

1. Sponges are animals.
2. A starfish has an eye at the end of each ray.

Note that each of the preceding typical sentences consists of a single subject and a single predicate.

1. Oxygen and hydrogen are gases.
2. Animals and vegetables have life.

Note that each of the preceding typical sentences consists of two single subjects and a single predicate.

1. The Dutch founded and settled New Amsterdam.
2. Some birds both run and fly.

Note that each of the preceding typical sentences consists of a single subject and two single predicates.

1. Example and experience teach and train men.
2. Neither wind nor tide obeys or waits for any man.

Note that each of the preceding typical sentences consists of two single subjects and two single predicates.

Observe that a *simple* subject means a single subject or any number of single subjects regarded as one subject.

Observe that a *simple* predicate means a single predicate or any number of single predicates regarded as one predicate.

State to which one of the foregoing classes each of the following simple sentences belongs: —

1. Every artist dips his brush into his own soul and paints his own nature into his picture. — *Beecher*.
2. Accent and emphasis are the pith of reading.  
— *Disraeli*.
3. We make our fortunes and call them fate.  
— *Beaconsfield*.
4. Laughter is the chorus of conversation. — *Steele*.
5. Knavery and flattery are blood relations. — *Lincoln*.
6. Good manners and good morals are sworn friends and firm allies. — *Bartol*.
7. He watched and wept and prayed and felt for all.  
— *Goldsmith*.
8. The busy have no time for tears. — *Byron*.
9. Fancy and pride seek things at vast expense.  
— *Young*.
10. Death robs the rich and relieves the poor. — *Basford*.
11. Lies can destroy, but not create. — *Tupper*.
12. Mother is the name of God in the lips and hearts of little children. — *Thackeray*.

Note that each of the following sentences consists of two principal or independent sentences.

1. **Sorrow makes men sincere, and anguish makes them earnest.** — *Beecher*.

2. **Just praise is only a debt, but flattery is a present.**

— *Johnson*.

3. **Sunlight is painting; moonlight is sculpture.**

— *Hawthorne*.

**70.** A sentence that consists of two or more principal sentences is called a **compound sentence**. Compound Sentence.

Name the principal sentences in each of the following compound sentences: —

1. Work is the means of living, but it is not living.

— *Holland*.

2. Keep cool; anger is not argument. — *Webster*.

3. A statesman makes the occasion, but the occasion makes the politician. — *Hillard*.

4. Taxation reaches down to the base, but the base is labor, and labor pays all. — *Piatt*.

Note that each of the following sentences consists of one principal sentence and one or more subordinate sentences: —

1. Conceit is the most incurable disease **that is known to the human soul.** — *Beecher*.

2. Diogenes struck the father **when the son swore.**

— *Baxter*.

3. Hypocrisy is the shell **after the kernel is eaten out.**

— *Bartol*.

4. We shall be judged not by **what we might have been,** but **what we have been.** — *Lowell*.

**71.** A sentence that consists of one principal sentence and one or more subordinate sentences is called a **complex sentence**. Complex Sentence.

1. How blessings brighten  
as they take their flight.  
— *Young*.
2. Greatness is unsociable. — *Landor*.  
as we daily see it
3. He only has power over it. — *Richardson*.  
who gave life matters speed well.
4. Where there is a mother in the house — *Alcott*.

Note in the preceding representations of the relations of sentences, that a subordinate sentence is placed on a plane below the principal sentence.

According to the foregoing scheme, express the relations of the sentences contained in the following complex sentences: —

1. If Hero means sincere man, why may not every one of us be a Hero? — *Carlyle*.
2. No grace can help any man unless he helps himself.  
— *Beecher*.
3. He who ordained the Sabbath loved the poor.  
— *Holmes*.
4. My heart leaps up when I behold  
A rainbow in the sky. — *Wordsworth*.
5. Night brings out stars as sorrows show us truths.  
— *Bailey*.
6. Beauty is part of the finished language by which  
goodness speaks. — *Eliot*.
7. Bravery has no place where it can avail nothing.  
— *Johnson*.

8. The only jewel which will not decay is knowledge.

— *Langford*.

9. Other men are lenses through which we see our own minds. — *Emerson*.

10. They that stand high have many blasts to shake them. — *Shakespeare*.

11. An idler is a watch that wants both hands. — *Couper*

12. When the world frowns we can face it. — *Lytton*.

Note from the following compound sentences that one or more of the independent elements of a sentence may be modified by a subordinate sentence : —

1.<sup>1</sup> He will undervalue others;  
       |  
       that overvalues himself  
 and he will oppress them.  
       |  
       that undervalues others — *Johnson*.

      |  
       laws are useless;  
 2. When men are pure  
       |  
       laws are broken. — *Beaconsfield*.  
 When men are corrupt

3. Laws are not masters, but servants,  
    and he rules them  
       |  
       who obeys them. — *Beecher*.

Name the sentences and their relations to one another in each of the following compound sentences, and represent their relations according to the foregoing scheme of representation : —

1. When liberty is gone, life grows insipid and has lost its relish. — *Addison*.

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<sup>1</sup> See Notes for Teachers, 2.

2. He who loves goodness harbors angels, reveres reverence, and lives with God. — *Emerson*.

3. Resolve to be thyself, and know that he who finds himself loses his misery. — *Arnold*.

4. Do not believe that happiness makes us selfish; it is treason to the sweetest gift of life. — "*Ouida*."

5. The honors we grant mark how high we stand, and they educate the future. — *Phillips*.

Name and give the elements of the following simple, complex, and compound sentences : —

1. If you want learning, you must work for it. — *Holland*.

2. Slow are the steps of Freedom, but her feet never turn backward. — *Lowell*.

3. There never was a person that did anything worth doing who did not really receive more than he gave.

— *Beecher*.

4. The hills were already green; the early grain waved in the fields, and the air was sweet with blossoming orchards. — *Curtis*.

5. As I speak to you to-day, I wish to tell you of a soldier who lay wounded on a hard-fought field. — *Grady*.

6. When night is on the deep, when the headlands are obscured by the darkness, and when storm is in the air, that man who undertakes to steer by looking over the side of the ship, over the bow or over the stern, or by looking at the clouds or his own fears, is a fool. — *Beecher*.

7. The habit of reading is the only enjoyment I know in which there is no alloy. It lasts when all other pleasures fade. It will be there to support you when all other resources are gone. It will be present to you when all the energies of your body have fallen away from you. It will last you until your death. It will make your hours pleasant to you as long as you live. — *Trollope*.

## E. ANALYSIS.

1. Good taste always rejects excessive nicety.

Name the two elements in the foregoing sentence that constitute the thought.

Name the words in the same sentence used as the

Verb,  
Subject of verb,  
Object of verb,  
Word used with the verb (modifier),  
Word used with subject (modifier),  
Word used with object (modifier).

- 72.** The separation of a sentence into its elements is called **analysis**. Analysis.

Analysis is from the Greek *analysis*—a resolving into elements.

- 73.** The opposite process, or the putting together the elements to form a sentence, is called **synthesis**. Synthesis.

- 74.** The separation of a sentence into its thought elements is called **logical analysis**. Logical Analysis.

- 75.** The separation of a sentence into its word elements (parts of speech) is called **grammatical analysis**. Gram-matical Analysis.

- 76.** An expression of the products of an analysis of a sentence may be made through some visual representation of the relations of the different parts of the sentence. Such a visual representation of the analysis of a sentence is called mapping, or **diagramming**. Diagramming.

For example : the visual representation of the analysis of the sentence already considered might be expressed thus : —

Good taste ^ always rejects excessive nicety. (Logical.)

taste	rejects	nicety
good	always	excessive

(Grammatical.)

Note in the preceding scheme for visual representation of grammatical analysis that the subject, verb, and object are on the same plane, and that the word modifier of each is on a plane below.

Note also how the subject, verb, and object are separated, and how the word modifiers are connected.

Give the logical and grammatical analyses of the following sentences : —

1. All things obey fixed laws.
2. Youth has many longings.
3. Moderation holds the middle ground.

Represent the analysis of each of the foregoing sentences by diagram according to forms given.

Analyze the following sentence : —

Self-denial is the best riches.

Note how the relation of verb with predicate, noun, or adjective may be expressed in the following visual representation : —

Self-denial ^ is the best riches. (Logical.)

Self-denial	is	riches
	the	best

(Grammatical.)

Note how the predicate noun is separated from the verb.

Note how two modifiers used with the same word are represented.

Analyze the following sentences and afterward express the analysis according to the foregoing diagram form : —

1. The best men are the heroic men.
2. Corrupted freemen are abject slaves.
3. A great fortune is a great care.
4. Personal revenge is never sweet.

Analyze the following sentence : —

Boasting is the wisdom of the fool.

Note how the relation of a prepositional phrase may be expressed in the following visual representation : —

Boasting  $\wedge$  is the wisdom of the fool. (Logical.)

Boasting		is	/	wisdom		(Grammatical.)		
				the				
					of		fool	
						the		

Analyze the following sentences, and afterwards express the analysis according to the foregoing diagram forms : —

1. Impatience never commands success. — *Chapin*.
2. Good manners are a part of good morals. — *Whately*.
3. Literature is the garden of wisdom. — *Ellis*.
4. A fat kitchen makes a lean will. — *Franklin*.
5. The only cure for grief is action. — *Leves*.
6. A narrow mind begets obstinacy. — *Dryden*.
7. A dandy is a clothes-wearing man. — *Carlyle*.
8. Principle is a fashion for truth. — *Hazlitt*.
9. A fool is the zero of humanity. — *Basford*.

10. Home is the sacred refuge of our life. — *Dryden*.  
 11. The truth university of these days is a collection of books. — *Carlyle*.  
 12. Children will imitate their fathers in their vices. — *Spurgeon*.  
 13. The practical effect of a belief is the real test of its soundness. — *Froude*.

Analyze the following sentences, and note how the relations of infinitive phrases are expressed in subsequent visual forms :

1. To work is life.
  2. To rest is to rust.
  3. He was anxious to go.
  4. He expected to die.
  5. To oppose the measure is to kill it.
  6. To be busy is to be happy and contented.
- 
1. To work | is / life.
  2. To rest | is / to rust.
  3. He | was / anxious |  
to go.
  4. He | expected | to die.
  5. To oppose | measure | is / to kill | it.  
the
  6. To be busy | is / to be /  
happy and contented

Note how an infinitive phrase differs from a prepositional phrase in representation.

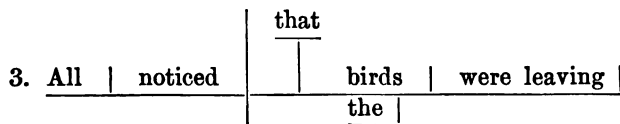
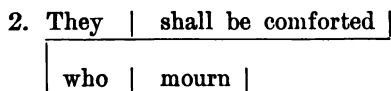
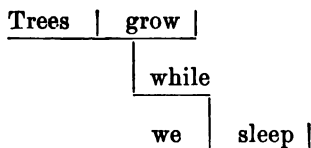
Note how two or more adjectives are represented in the predicate (6).

Analyze the following sentences, and afterwards express the analysis according to the foregoing diagram forms : —

1. To be gentle is the test of a lady. — *Feltham*.
2. A nation cannot afford to do a mean thing. — *Sumner*.
3. To be furious in religion is to be irreligiously religious. — *Penn*.
4. To be ignorant of one's ignorance is the melody of ignorance. — *Alcott*.
5. To be selfish is to be ignoble. — *Haweis*.
6. To be true is manly, chivalrous, Christian. — *Carlyle*.

Analyze the following sentences, and note how the relations of clause forms are expressed in subsequent diagram forms : —

1. Trees grow while we sleep.
2. They who mourn shall be comforted.
3. All noticed that the birds were leaving.
4. That he was courageous can hardly be denied.
5. If sorrow is shadow, joy is sunshine.
6. He asked what he was doing.



4. 

That
he   was / courageous
can be denied
hardly
5. 

Joy   is / sunshine
if
sorrow   is   / shadow
6. 

He   asked   he   was doing   what
------------------------------------

Analyze the following sentences, and afterwards express the analysis according to the foregoing diagram:—

1. If knowledge is power, patience is powerful.  
— *Robert Hall*.
2. What I have done is due to patient thought.  
— *Sir Isaac Newton*.
3. The lowest ebb is the turn of the tide. — *Longfellow*.
4. Clothes form the intellect of the dandy. — *Shaw*.
5. Every fact that is learned becomes a key to other facts. — *Youmans*.
6. To cultivate kindness is a valuable part of the business of life. — *Johnson*.
7. They never fail who die in a great cause. — *Byron*.
8. Not to know what happened before we were born is always to remain a child. — *Chatfield*.
9. What we seek we shall find; what we flee from, flies from us. — *Emerson*.
10. Success is full of promise till men get it, and then it seems like a nest from which the bird has flown. — *Beecher*.

F. *SUMMARY OF DEFINITIONS.*

A **phrase** is a group of words that is used as a part of speech and does not contain a subject and predicate.

A **clause** is a group of words that is used as a part of speech, and contains a subject and predicate.

A **principal sentence** is a sentence that is not dependent on another sentence for its meaning.

A **subordinate sentence** is a sentence that is dependent on another sentence for its complete meaning.

A **simple sentence** is a sentence that consists of one subject and a predicate, or a number of subjects and predicates regarded as one.

A **compound sentence** is a sentence that consists of two or more principal sentences.

A **complex sentence** is a sentence that consists of one principal sentence and one or more subordinate sentences.

**Analysis** is the separation of a sentence into its parts or elements.

**Synthesis** is the putting together of the elements or parts of a sentence to form a sentence.

**Logical analysis** is the separation of a sentence into its thought elements.

**Grammatical analysis** is the separation of a sentence into its word elements.

**Diagramming** is a visual representation of the products of an analysis.

**OUTLINE CLASSIFICATION OF SENTENCES.****I. Sentences as to form of expression.****1. Simple.**

- |                   |                |
|-------------------|----------------|
| 1. Declarative.   | 3. Imperative. |
| 2. Interrogative. |                |

**2. Emotional.**

1. Exclamatory Declarative.
2. Exclamatory Interrogative.
3. Exclamatory Imperative.

**II. Sentences as to elements.****1. Logical.**

- |             |               |
|-------------|---------------|
| 1. Subject. | 2. Predicate. |
|-------------|---------------|

**2. Grammatical.****1. Simple.**

- |               |                 |
|---------------|-----------------|
| 1. Verb.      | 5. Adverb.      |
| 2. Noun.      | 6. Preposition. |
| 3. Pronoun.   | 7. Conjunction. |
| 4. Adjective. |                 |

**2. Equivalents of parts of speech.**

- |            |            |
|------------|------------|
| 1. Phrase. | 2. Clause. |
|------------|------------|

**III. Sentences as to rank.**

- |               |                 |
|---------------|-----------------|
| 1. Principal. | 2. Subordinate. |
|---------------|-----------------|

**IV. Sentences as to composition.**

- |              |             |
|--------------|-------------|
| 1. Simple.   | 3. Complex. |
| 2. Compound. |             |

## PART II.

### THE MODIFICATIONS AND RELATIONS OF PARTS OF SPEECH.

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#### I. NOUNS.

##### A. CLASSES OF NOUNS.

A noun is a word used as the name of some person, place, or thing.

Note that each of the following nouns is the name of a class, or the name shared by individuals of a class :—

man	day	weeping	bird	chair
desk	heroism	sky	street	singing
money	book	taste	reading	pencil
boy	envy	joy	wealth	room

**77.** A noun that is the name of a class or the name shared by individuals of a class is called a **common noun**. Common Noun.

*Common* is from the Latin *communis*—common, general.

Note that each of the following common nouns is used as a name of a group of similar things :—

audience	bevy	group	family
convention	crowd	fleet	regiment
people	swarm	flock	school
army	covey	brood	jury

**Collective Noun.**     **78.** A common noun that is used as the name of a group of similar things is called a **collective noun**.

*Collective* is from the Latin *collectivus* — gathered together.

In a collective noun the names of things are *gathered together* or *collected* into a single group.

The unit of the collective noun is not an individual person or thing, but is a group of persons or things.

Note that each of the following nouns is used as the name of a quality, an action or a state of action: —

sourness	mildness	choice
manhood	singing	deceit
horsemanship	service	purity
heroism	sleeping	strength

**Abstract Noun.**     **79.** A common noun used as the name of an action, a quality, or a state of action is called an **abstract noun**.

*Abstract* is from the Latin *abstractus* — drawn away.

Note that the quality, action, or state of action that an abstract noun is used to name has existence in the object to which it belongs, but has no real existence apart from that object. Its existence can only in thought be drawn away from the object.

To illustrate: When we say *the apple is sweet*, we state that the apple has a given quality. Now in thought draw away that quality from the apple. The name of the quality drawn away is *sweetness*, the abstract noun formed from the adjective *sweet*.

When we say *the horse trots*, we state that the horse is doing a given kind of action. Now in thought draw

away that action from the horse. The name of the action drawn away is *trotting*, the abstract noun formed from the verb *trot*.

In like manner explain and form abstract nouns from the following:—

1. Adjectives: just, wide, wise, dark, pure.
2. Verbs: learn, advise, judge, plan, invent.
3. Nouns: leader, child, martyr, hero, man.

Note in the following sentences that an abstract noun may be used like a collective noun to express a group idea.

1. The **youth** (collective body of young people) of America has great possibilities.
2. The **nobility** (collective body of titled persons) of England is rich in privileges.

Note that each of the following nouns is used as the name of an individual thing not belonging to a class:—

Dewey	Emerson	Horace Mann
Richmond	San Francisco	Napoleon
Lincoln	Boston	Michigan
Chicago	St. Louis	James Russell Lowell

**80.** A noun used as the name of an individual thing not belonging to a class is called a **proper noun**.

Proper  
Noun.

*Proper* is from the Latin *proprius*—one's own, or belonging to.

A proper noun is a name belonging to one person or thing as a mark of identification.

Note in the following sentences that a proper noun may be used to designate a number of the same family, name, etc.

1. The **Adamses** and the **Harrisons** have each furnished two presidents of the United States.

2. The **Booths** have added luster to the annals of the American stage.

3. The **Pitts** made a mighty impress on English statesmanship.

**81.** A proper noun becomes a common noun when it is used as the name of a class or characteristic.

1. Lincoln is called the **Washington** of our new nationality.

2. Virgil was called the **Homer** of the Romans.

**82.** A common noun may be regarded as a proper noun when it is used as an individual name by personification, as : —

1. Now **Nature** hangs her mantle green  
On every blooming tree. — *Burns*.

2. If you don't give **Justice** the first place at the table, all the other virtues eat up her share. — *Lytton*.

3. Auspicious **Hope** : in thy sweet garden grow  
Wreaths for each toil ; a charm for every woe.

— *Campbell*.

Name the nouns in the following sentences and tell to what class each belongs : —

1. Cæsar had his Brutus ; Charles the First, his Cromwell ; and George the Third, — may profit by their example. — *Henry*.

2. No, there come in lots  
The American Disraelis, Bulwers, and Scotts.

— *Lowell*.

3. Measure your health by your sympathy with morning and spring. If there is no response in you to the awakening of Nature, if the prospect of an early morning walk doth not banish sleep, if the warble of the first bluebird does not thrill you, know that the morning and spring of your life is past. — *Thoreau*.

4. Webster could awe a senate, Everett could charm a college, and Choate could cheat a jury; Clay could magnetize the million, and Corwin lead them captive. But O'Connell was Clay, Corwin, Choate, Everett, and Webster in one. Before the courts, logic; at the bar of the senate, unanswerable; on the platform, grace, wit, and pathos; before the masses, a whole man. — *Phillips*.

5. This government carries the hope of the human race. Blot out the beacon that lights the portals of this Republic, and the world is adrift again. But save the Republic, establish the light of its beacon over the troubled waters, and one by one the nations of the earth shall drop anchor and be at rest in the harbor of universal liberty. — *Grady*.

### B. GENDER.

Name the sex of the individual to which each of the following nouns refers: —

Esther	John	nephew	landlady
brother	aunt	Mary	queen
boy	heroine	widow	Ruth
niece	widower	sister	William

Sex is a distinction between animals or other living things as male or female.

**83.** The grammatical distinction between the names of animals or living things by reference to sex is called **gender**. Gender.

*Gender* is from the Latin *genus* — kind.

Sex is a distinction between individuals. Gender is a corresponding distinction between words used as the names of individuals. When the sex of the individual is known, the gender of the noun can be definitely known ; otherwise the gender will be indeterminate.

Animals are of two sexes, male and female.

Nouns used as names of animals are of two corresponding genders.

**Masculine Gender.** 84. A noun used as the name of an animal of the male sex is in the **masculine gender**.

*Masculine* is from the Latin *masculus* — a male.

**Feminine Gender.** 85. A noun used as the name of an animal of the female sex is in the **feminine gender**.

*Feminine* is from the Latin *femininus* — a female.

Name the sex to which each of the following nouns refers : —

child	neighbor	servant	company
cousin	partner	friend	audience
teacher	waiter	writer	group

Note that the sex to which the preceding nouns refer is not determinable.

**Common Gender.** 86. A noun used as the name of an animal or animals whose sex is unknown is in the indeterminate or **common gender**.

Note that the following nouns are used as names of inanimate things : —

ear	Syracuse	flower	chair
house	eye	sand	store
hand	rock	Albany	wagon

Inanimate things have no sex distinction ; hence, names of inanimate things can have no gender.

**87.<sup>1</sup>** A noun used as the name of an inanimate thing is a genderless or neuter noun.

**Neuter  
Noun.**

*Neuter* is from the Latin *neuter*—neither.

Tell the gender of the following nouns :—

bride	master	people	witch
earl	sheep	colt	emperor
author	parent	heiress	preceptor
wife	Jewess	lamb	woman

Write out ten additional nouns with masculine gender.

Write out ten additional nouns with feminine gender.

Write out ten additional nouns with common gender.

Write out twenty additional neuter nouns.

**88.** The gender of most English nouns is simply a classification of nouns according to meaning and by reference to sex. There are, however, a number of nouns that have distinguishing forms for masculine and feminine genders. This class of purely grammatical gender nouns has three distinct methods of denoting gender, as follows:—

1. By use of different words for masculine and feminine.

2. By use of different suffix endings.

3. By use of distinguishing words added or prefixed to common gender nouns.

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<sup>1</sup> See Notes for Teachers, 3.

**89. Gender denoted by different words.**

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
husband	wife	king	queen
papa	mamma	earl	countess
father	mother	lord	lady
son	daughter	wizard	witch
brother	sister	uncle	aunt
nephew	niece	sir	madam
gentleman	lady	bachelor	maid
boy	girl	monk	nun
tutor	governess	friar	sister
lad	lass	beau	belle
cock <i>or</i> rooster	hen	ram <i>or</i> buck	ewe
dog	bitch	stag	hind
buck	doe	bull	cow
horse	mare	sire	dam
drone	bee		

**90. Gender denoted by different suffix endings (inflection).**

The early English suffixes used to denote gender have passed away, and to-day are found only in isolated words, such as *spinster*, having the feminine suffix *ster*, and *vizen*, with the feminine suffix *en*.

Modern taste is rapidly discouraging the use of feminine forms of masculine nouns. Some proper names formerly used exclusively of one sex are now sometimes used of either.

**Suffix**  
**ess.**

**91. The only suffix used in forming new feminine words is the French suffix *ess*.**

The suffix *ess* is used in forming feminine nouns as follows : —

1. By adding it directly to the masculine gender noun.

According to the foregoing rule form feminine nouns from the following masculine nouns :—

baron	heir	peer	prior
count	host	priest	Quaker
deacon	Jew	patron	Shaker
giant	lion	shepherd	viscount

2. By adding *ess* to masculine nouns with the vowel of last syllable of masculine nouns cut out.

According to the foregoing rule form feminine nouns from the following masculine nouns :

actor	ogre	tiger	director
benefactor	prince	traitor	arbiter
enchanter	hunter	votary	negro
	preceptor	waiter	

3. By adding *ess* to masculine nouns with the last syllable of masculine nouns dropped ; for example :—

MASCULINE.	FEMININE.
caterer	cateress
murderer	murderess
emperor	empress <sup>1</sup>
mister	mistress <sup>1</sup>

Note that the following nouns used in *legal phraseology*, and taken directly from the Latin, have the ending *tor* for masculine and *trix* for feminine nouns :—

MASCULINE.	FEMININE.
executor	executrix
prosecutor	prosecutrix
testator	testatrix
administrator	administratrix

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<sup>1</sup> Note that the vowel *e* is cut out (syncopated) in uniting.

Note that the following nouns have irregular gender forms : —

MASCULINE.	FEMININE.
god	goddess
duke	duchess
marquis	marchioness
hero	heroine
man	woman
widower	widow
bridegroom	bride
drake	duck
gander	goose

92. Gender denoted by distinguishing masculine and feminine words : —

1. Prefixed to common gender nouns : —

MASCULINE.	FEMININE.
man-servant	maid-servant
he-goat	she-goat
cock-sparrow	hen-sparrow
bull-elephant	cow-elephant
buck-lamb	ewe-lamb
bull-calf	heifer-calf

2. Added to gender or neuter nouns : —

MASCULINE.	FEMININE.
Englishman	Englishwoman
landlord	landlady
horseman	horsewoman
stepfather	stepmother
godfather	godmother
stepson	stepdaughter
turkey-cock	turkey-hen

## FOREIGN GENDER FORMS.

## MASCULINE.

czar  
 señor  
 signor  
 sultan  
 khedive  
 viceroy  
 don  
 infante or infant

## FEMININE.

czarina  
 señorita  
 signora  
 sultana  
 khedivah  
 vicereina  
 donna or doña  
 infanta

## NOTES ON GENDER.

1. When one gender noun is formed from another, the masculine form is used as the basis for forming the feminine in all cases excepting the masculine nouns, *bridegroom*, *widower*, *drake*, and *gander*, which are formed from the feminine nouns, *bride*, *widow*, *duck*, *goose*.

2. *Songstress* and *seamstress* have double feminine forms, viz., *ster* and *ess* : —

*Songstress* = *song* + *ster* + *ess*.

*Seamstress* = *seam* + *ster* + *ess*.

3. Names of living things are sometimes used as neuter nouns when the sex notion is disregarded ; as in the names of small children and lower animals : for example, —

The **baby** was sleeping,

**Its** mother was weeping. — *Samuel Lover*.

4. A common noun may become a determinate gender (masculine or feminine) noun when the definite sex to which it refers becomes known : for example, —

The happy **parent** clasps **her** child to her breast.

5. An inanimate thing is frequently regarded as a person, and a noun used as the name of such person may become masculine or feminine by personification ; for example : —

**Virtue** is her own reward. — *Dryden*.

Did **Amaranthus** all his beauty shed,

And Daffodillies fill their cups with tears ? — *Milton*.

### C. NUMBER.

Select from the following list of nouns those which are used as the name of a single object ; also those which are used as the name of more than one object : —

lamp	villages	acorn	enemies
books	town	France	friend
Buffalo	roads	horses	Africa
Henry	cities	dollars	eggs
Mary	carpets	dogs	shop
street	flower	trees	Helen

Note that the foregoing nouns have the property of designating whether one or more than one object is named.

**Number.**      **93.** That property of a noun which indicates whether one or more than one object is designated is **number**.

**Singular  
Number.**      **94.** The number that indicates that one object is designated is the **singular number**.

**Plural  
Number.**      **95.** The number that indicates that more than one object is designated is the **plural number**.

## FORMATION OF PLURAL NUMBER.

I. The plural is commonly formed by adding *s* to the singular form.

According to Rule I. give plurals of the following singular nouns :—

pencil	pen	flower
egg	spoon	bottle
father	stamp	cart
cup	ink	wine

NOTE 1. — Nouns ending in *y* preceded by a consonant change *y* to *ie* before adding *s* to form the plural.

According to Note 1 form plurals from the following singular nouns :—

fly	daisy	duty
lady	sky	lily
army	body	baby
liberty	city	charity

NOTE 2. — Three nouns ending in *fe* change *fe* to *ve* before adding *s* to form plural.

Form plurals of knife, wife, life.

II. The plural is sometimes formed by adding *es* to the singular form.

1. When the singular ends in letters having a hissing sound (*s*, *x*, *z*, *sh* and *ch* soft, like *ch* in *much*)

Form plurals according to (1) of

fox	ash	dash	patch
topaz	tax	watch	wish
mass	leech	guess	crutch
peach	pass	blush	rush

2. Twelve nouns ending in *f* change *f* to *v* before adding the plural ending *es*.

Form plurals of

beef	calf	elf	half
leaf	wharf	loaf	self
sheaf	shelf	thief	wolf

3. Some nouns ending in *o* add *es* to singular to form plural.

According to foregoing rule form plurals of

hero	potato	echo
cargo	veto	mulatto
negro	tomato	motto

NOTE.—In some nouns ending in *o* which are recent additions to the language, *s* is regularly added to the singular to form the plural.

Ex. banjo, dynamo, piano, lasso, solo, quarto, portfolio, octavo, oratorio, tyro, folio, nuncio, rondo.

III. The plural of the following nouns is formed by adding *en* to the singular:—

SINGULAR.	PLURAL.
ox	oxen
child	children
brother	brethren

NOTE.—*Children* and *brethren* are in reality double plurals. *Childer* and *brether* are old English plurals, and in dialect language of to-day *childer* is the plural of *child*:—

*childer* + *en* = *childeren*, shortened to *children*.  
*brether* + *en* = *bretheren*, shortened to *brethren*.

IV. In the following nouns the vowel or vowels of the singular are changed to form the plural :—

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
man	men	foot	feet
woman	women	mouse	mice
goose	geese	tooth	teeth

V. The apostrophe ( ' ) with *s* is added to the singular to form the plural of numbers, letters, characters, words, phrases, or clauses regarded as unit names ; as, —

1. In the number 8 are four 2's, or two 4's.
2. He always dotted his *i*'s and crossed his *t*'s with painful exactness.
3. The *I*'s and *my*'s and *me*'s in his speech pass beyond the bounds of modesty and good taste.
4. His " *I told you so's* " were wearisome, and his " *It might have been's* " were annoying.

#### PECULIARITIES IN NUMBER.

1. Some nouns are singular in form and in use.
  1. Names of materials ; as, clay, silver, gold, wheat, flesh, flour, platinum.
  2. Names of qualities ; as, pride, patience, peace, faith, whiteness, thankfulness.
  3. Names of diseases ; as, dyspepsia, pneumonia, pleurisy, rheumatism.
2. Some nouns are singular in form, but singular or plural in use ; as, —
 

deer, sheep, grouse, salmon, trout, hose, heathen.

3. Some nouns are singular in form, but generally regarded plural in use ; as, —

alms, eaves, riches.

4. Some nouns are plural in form and use ; as, —

trousers, scissors, billiards, bans, tongs, nuptials, spectacles, thanks, premises.

5. Some nouns are plural in form, but singular in use ; as, —

news, tidings, amends, statics, optics, economics, physics, measles.

6. Some nouns are plural in form, but singular or plural in use ; as, —

wages, means, politics, athletics, odds.

7. Some nouns have one plural with two different meanings ; as, —

custom	customs	(habits)	(revenue duties)
effect	effects	(manifestations)	(goods)
ground	grounds	(lands)	(dregs)
letter	letters	(alphabet)	(literature)
number	numbers	(figures)	(poetical parts)
pain	pains	(suffering)	(care)
part	parts	(pieces or divisions)	(faculties or abilities)
shroud	shrouds	(robes for dead)	(stay ropes for ships)

8. Some nouns have two plural forms with different meanings ; as, —

SINGULAR	PLURAL	PLURAL
brother	brothers (of family)	brethren (of society)
cloth	cloths (kinds or pieces of cloth)	clothes (garments)
die	dice (gaming cubes)	dies (coining stamps)
fish	fishes (number of)	fish (quantity of)
genius	geniuses (men of original power)	genii (powerful spirits)
index	indexes (contents)	indices (algebraic signs)
pea	peas (number of)	pease (quantity of)
penny	pennies (number of)	pence (value of)
shot	shot (number of balls)	shots (number of discharges)

9. The singular number is frequently used for the plural in nouns expressing quantity or number, when the plural idea of quantity or number is expressed by the words used with the nouns ; as, —

A hundred-yard dash, a ten-mile race, a ten-foot pole, two brace of partridges, three pair of shoes, four yoke of oxen, two span of horses, a hundred head of cattle.

Proper nouns are generally singular, but when used in the plural, follow the regular law of plural formations ; as, —

Yagers, Duffeys, Lanes, Reids, Halls.

When a title of address precedes the noun, either the title or the name may receive the plural ; as, —

Misses Fordham, or Miss Fordhams, Messrs. Murdock, or Mr. Murdocks ; Drs. Didama, or Dr. Didamas.

Both of these forms are in common use, yet in formal address it is preferable to pluralize the title of address.

#### COMPOUND NOUNS.

The plural of compound nouns is formed in three different ways.

1. When the compound word is regarded as a unit word, the plural is added at the end of the compound word ; as, —

forget-me-nots, receiving-houses, four per cents, basket-fuls, wagon-loads.

2. When the compound word has an important word in the union, that word receives the plural ; as, —

hangers-on, sons-in-law, men-of-war, minute-men, reed-birds.

3. When the compound noun consists of words that are regarded of equal importance in the union, each part receives the plural ; as, —

men-servants, women-servants, lords-justices, knights-templars.

#### NOTES ON NUMBER.

1. Proper nouns do not regularly admit of a plural, but may be used in the plural number to designate more than one of the same family, name, etc. (See 80.)

2. Common class nouns designating material objects do not admit of a plural excepting to denote different qualities or component parts of materials ; as, —

soaps, teas, coffees, breads, sandstones, etc.

3. Some abstract nouns become common class nouns, and as such are used in the plural to denote particular action or particular varieties of quality ; as, —

liberties, virtues, vices, negligences.

#### D. CASE.

It has been stated that the sentence is the grammatical unit, and that its component elements are parts of speech.

The parts of speech are bound together in a sentence by certain relation ; to illustrate, regard *Henry brought — Mary's — letters*, as isolated words, and ideas are suggested, but no thought is expressed by them.

Form these same words into a sentence ; as, *Henry brought Mary's letters*, and the only addition made is the linking or relating of these words to one another.

In nouns and pronouns this relating element is called *case*.

96. The property or use of a noun that denotes its relation to other words in the sentence is called *case*.

Case.

*Case* is from the Latin *casus* = a falling (or varying from a standard form).

Note the *casé* relations expressed in the foregoing sentence. The noun, *Henry*, is the subject of the verb, *brought*, hence denotes the subjective relation. The

noun, *letters*, is the object of the verb, *brought*, hence denotes the objective relation. The noun, *Mary's*, is used to denote the possessor of that which is expressed by the noun, *letters*, hence it denotes the possessive relation.

In modern English there are three cases or groups of relations: the nominative, the objective, and the possessive.

#### NOMINATIVE CASE.<sup>1</sup>

Note that the nouns in full-faced type in the following sentences are subjects of verbs: —

1. **Roger Williams** founded Providence.
2. **Being** is better than seeming.
3. **Jefferson** was elected president by the House of Representatives.
4. **Darwin** was a great naturalist.

**Subject Nominative.** 97. The subject of the verb is in the nominative case and is called the **subject nominative**.

Note that the nouns in full-faced type in the following sentences are predicate nouns: —

1. Carbon is the chief **element** of charcoal.
2. Jupiter is the largest **planet**.
3. The Indians are the **wards** of the nation.

**Predicate Nominative.** 98. A predicate noun (see 38) is in the same case as the subject of its verb, and when in the nominative is called the **predicate nominative**.

Name the subject and predicate nominatives in the following sentences: —

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<sup>1</sup> See Notes for Teachers, 4.

1. Shakespeare is an intellectual miracle. — *Chalmers*.
2. True wisdom is the price of happiness. — *Young*.
3. Action is the true joy of the soul. — *Gay*.
4. Occupation alone is happiness. — *Johnson*.
5. Brisk talkers are generally slow thinkers. — *Swift*.
6. Absence of occupation is not rest. — *Cowper*.
7. The eye is the only true notebook of the poet.  
— *Lowell*.

Note that the nouns in full-faced type in the following sentences are placed after nouns to add definiteness to the meaning of these nouns : —

1. Napoleon, the **Emperor**, died at St. Helena.
2. Harvey, a **physician**, discovered the circulation of the blood.
3. The glory of Greece is Plato, the **philosopher**.

**99.** A noun placed after another noun to describe or to add definiteness to the meaning of that noun is called an **appositive**. Appositive.

*Appositive* is from the Latin *appositus* — placed after or joined to.

**100.** An appositive is in the same case as the noun whose meaning it defines, and when in the nominative is called the **appositive nominative**. Appositive  
Nominative.

Name the subject, predicate, and appositive nominatives in the following sentences: —

1. A noble deed is a step toward heaven. — *Holland*.
2. Faith is power, the material of effect. — *Parkhurst*.
3. The essence of friendship is entireness, a total magnanimity and trust. — *Emerson*.
4. Virtue is its own reward. — *Gay*.

5. The monarch oak, the patriarch of trees,  
Shoots rising up, and spreads by slow degrees.

— *Dryden*.

Note that the nouns in full-faced type in the following sentences are grammatically separated from the rest of their sentences.

Note that they are used as names of persons or things addressed: —

1. **Comrades**, let us strive to do our best.
2. Remember, **John**, that a rolling stone gathers no moss.
3. Come, my brave **fellows**, let us do or die.
4. My mountain **home**, I love thee!
5. Tell us, mighty **obelisk**, what you have seen.

**Vocative**      **101.** The name of a person or thing addressed is  
**Nominative.** in the nominative case and is called the **vocative nominative**.

*Vocative* is from the Latin *vocativus* — of calling or addressing.

Name the vocative nominatives in the following sentences: —

1. Brother, brother, we are both in the wrong. — *Gay*.
2. These are Thy glorious works, Parent of good.  
— *Milton*.
3. Be still, sad heart, and cease repining. — *Longfellow*.
4. Hush, my dear, lie still and slumber;  
Holy angels guard thy bed! — *Isaac Watts*.

Note that each of the nouns in full-faced type in the following sentences is modified by a participle.

Note that the noun, participle, and their modifiers are separated or cut off from close grammatical relations with the rest of the sentence.

Note that these cut off or absolute constructions are used for adverbial clauses.

1. The noon bell **having struck**, we hastened home.
2. The **season having been wet**, the crops are poor.
3. The **ships being** in sight, curiosity possessed us.
4. All things looked bright, the **sun shining**.
5. The army advanced, a **trail having been discovered**.
6. The **ground being** wet, we concluded that it had rained.

**102.** A noun which, with a participle, is separated from close grammatical relations with the rest of the sentence, but which is used to express ideas additional to the sentence, is in the nominative case and is called the **nominative absolute**.

**Nominative  
Absolute.**

*Absolute* is from the Latin *absolutus* — set free.

Expand the foregoing absolute constructions into their equivalent adverbial clauses.

Name the nouns in the nominative case in the following sentence, and state the kind of nominative in each case : —

Fellow citizens, delay having failed, patience no longer seems a virtue, a thing to be desired, but has come to be a vice, a thing undesirable.

From the foregoing uses of the nominative case we have the following summarized definition : —

**103.** The case of a noun that is used to denote the relation of a subject to a verb, or in agreement the predicate or appositive relation, or in independent constructions the case of address or the case absolute, is called the **nominative case**.

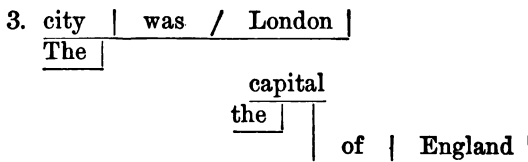
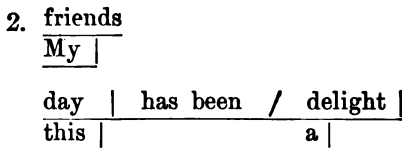
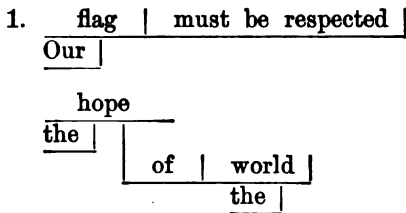
**Nominative  
Case.**

Analyze the following sentences, name the nouns in these sentences, and give special use of each noun in the nominative case : —

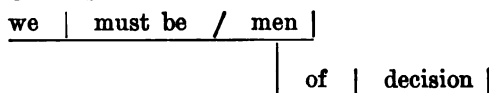
1. Our flag, the hope of the world, must be respected.
2. My friends, this day has been a delight.
3. The city was London, the capital of England.
4. Citizens, we must be men of decision.
5. The sun having risen, the travelers proceeded on their journey.

Note how the analysis of foregoing sentences is expressed in the following diagrams.

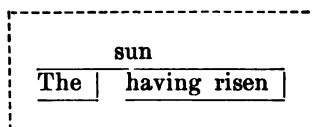
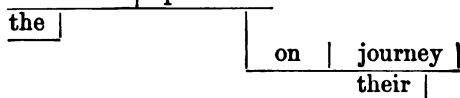
Note especially the form of diagram used to express the different nominative case relations : —



4. Citizens



5. travelers | proceeded



Analyze the following sentences, and express the analysis by diagram according to forms given : —

1. Come, Death, and snatch us from disgrace. — *Bulwer*.
2. The supper being over, the strangers requested to be shown to their places of repose. — *Hawthorne*.
3. Method is the arithmetic of success. — *Shaw*.
4. Come, Nero, thou awful Roman emperor, seek your equal here. — *Parker*.
5. The next day being Sunday, and the new church not yet being opened, he kept his room. — *Allen*.
6. Principle is a passion for truth. — *Hazlitt*.
7. Flow gently, sweet Afton, disturb not her dream.  
— *Burns*.
8. The river being frozen over, they were obliged to perform the journey by land in the depths of winter.  
— *Irving*.
9. Disease is the retribution of outraged nature.  
— *Ballou*.
10. Adieu ! Sir Walter, pride of all Scotchmen, take our proud and sad farewell. — *Carlyle*.

11. Money, Paul, can do anything. — *Dickens*.

12. See deep enough and you see musically, the heart of nature being everywhere music, if you can only reach it.

— *Carlyle*.

#### OBJECTIVE CASE.

Note that the nouns in full-faced type in the following sentences are used as objects of verbs : —

1. Some bees gather **honey**.
2. General Wolfe defeated **General Montcalm** at Quebec.
3. General Grant treated his **opponents** with respect.
4. Lightning destroyed the **tower**.

Direct  
Object  
Objective.

**104.** A noun used to denote the relation of the object of a verb (see **34**) is in the objective case, and is called the **direct object objective**.

Construct or select ten additional sentences illustrating the direct object objective.

Note that the nouns in full-faced type in the following sentences designate the objects indirectly affected by the action expressed by the verb : —

1. They promised my **brother** a castle in Spain.
2. The authorities gave the **general** the freedom of the city.
3. He told his **father** the story.
4. He loaned the **school** many books.

Indirect  
Object  
Objective.

**105.** A noun used to denote the relation of an object indirectly affected by the action expressed by the verb is in the objective case, and is called an **indirect object objective**.

Note that the nouns in full-faced type in the following sentences are used with prepositions : —

1. Health is the creator of **happiness**.
2. Three hundred Greeks fell at **Thermopylæ**.
3. The American continent has the longest rivers in the **world**.

**106.** A noun used with a preposition is in the objective case and is called the **prepositional objective**.

**Prepositional Objective.**

Name the nouns in the objective case in the following sentences and state the kind of objective in each case : —

1. Truth needs no flowers of speech. — *Pope*.
2. Poetry is the breath of beauty. — *Hunt*.
3. I built my soul a lordly pleasure house. — *Tennyson*.
4. Faith builds a bridge across the gulf of death.  
— *Young*.
5. The Lord's Prayer contains the sum total of religion and morals. — *Wellington*.
6. Simple duty hath no place for fear. — *Whittier*.
7. Manners carry the world for the moment; character, for all time. — *Alcott*.

Note that each of the transitive verbs in the following sentences takes an infinitive phrase as an object.

Note that each infinitive has a noun used with it as a subject : —

- |                        |  |
|------------------------|--|
| 1. The general ordered | <div style="display: inline-block; text-align: center; vertical-align: middle;"> <u>the enemy</u>   <u>to be dislodged</u>.         </div> |
| 2. All Troy believed   | <div style="display: inline-block; text-align: center; vertical-align: middle;"> <u>the Greeks</u>   <u>to have sailed</u>.         </div> |

3. He will not suffer | thy foot | to be moved.

4. The soldiers knew | the stranger | to be / a spy.

**Subject Objective.** **107.** The subject of an infinitive is in the objective case and is called the **subject objective**.

**108.** The infinitive with a subject is equivalent to a noun clause generally introduced by the word **that**; as, —

The captain required		double rations to be issued.
		that double rations should be issued.

Change the infinitives with subjects in the foregoing sentences into their equivalent noun clauses.

Note that the nouns in full-faced type in the following sentences are predicate nouns: —

1. History will acknowledge Hobson to be a **hero**.
2. The world expects America to be the **home** of the distressed.
3. Nearly all concede Napoleon to be the greatest **general** of modern times.

**Predicate Objective.** **109.** A predicate noun is in the same case as the subject of its verb, and when in the objective is called the **predicate objective**.

Note that the nouns in full-faced type in the following sentences are in apposition with the nouns which they follow: —

1. Paul was born in Tarsus, a **city** of Cilicia.
2. Rugby honors Arnold, the great **teacher**.
3. Massachusetts loved Whittier, the Quaker **poet**.

**110.** An appositive is in the same case as the **Appositive**  
noun whose meaning it defines, and when in the **Objective**.  
objective, is called the **appositive objective**.

Name the nouns in the objective case in the following sentences, and state the kind of objective in each case: —

1. Night is the dark stem of the lily, Day. — *Lowell*.
2. The continent will not suffer England to be the workshop of the world. — *Beaconsfield*.
3. Man should always feel himself too great to be a slave. — *Channing*.
4. Out of this nettle, danger, we pluck this flower, safety. — *Shakespeare*.
5. I hold that gentleman to be the best dressed whose dress no one observes. — *Trollope*.
6. A wise man knows himself to be a fool. — *Shakespeare*.

Note that the nouns in full-faced type in the following sentences are used to denote adverbial relations: —

1. The war lasted seven **years**. (How long?)
2. That book is worth two **dollars**. (How much?)
3. He weighed two hundred **pounds**. (How much?)
4. All were happy that **afternoon**. (When?)
5. The soldiers returned **home**. (Whither?)
6. The ship sailed twenty **miles**. (How far?)
7. The farm measured one hundred **acres**. (How much?)

**111.** A noun used to express an adverbial relation is in the objective case, and is called the **Adverbial Objective**.  
**adverbial objective**.

9. I take all knowledge to be my province. — *Bacon*.
10. I have not wept these forty years. — *Dryden*.
11. Every aster in my hand  
Goes home loaded with a thought. — *Emerson*.
12. The ugliest of trades have their moments of pleasure. — *Jerrold*.

## POSSESSIVE CASE.

Note that the words in full-faced type in the following expressions are used to denote the possessor or the person concerned in some way with the thing possessed.

1. A bird's wing.
2. My brother's house.
3. Motley's histories.
4. Washington's birthday.
5. Longfellow's Excelsior.

**Possessive Case.** **113.** The case of a noun used to denote ownership, authorship, or similar relations, is called the **possessive case**.

*Possessive* is from the Latin *possessivus* — indicating possession.

Note in the foregoing forms that the possessive case has characteristic endings.

In the old English forms the possessive endings were *is*, *ys*, and *es* (in German *es* is still used as a possessive ending).

In the present possessive ending the final *s* of the old endings is retained, and the omission of the preceding vowel is indicated by the sign of the apostrophe (') (a mark denoting the omission of one or more letters in a word).

Observe the typical forms in full-faced type in the following sentences, and note that the possessive case is formed by affixing *s* preceded by an apostrophe to the nominative.

1. The **mother's** heart is the **child's** schoolroom. — *Beecher*.
2. **Men's** vows are **women's** traitors! — *Shakespeare*.

Observe the typical forms in full-faced type in the following sentences, and note that when the nominative plural ends in a hissing sound the apostrophe alone is affixed as the possessive ending.

1. It is the hour when **lovers'** vows  
Seem sweet in every whispered word. — *Byron*.
2. Like **Angels'** visits, short and bright;  
Mortality's too weak to bear them long. — *Norris*.

Some writers use the apostrophe alone as an affix to the nominative to form the possessive singular, under one or both of the following conditions : —

1. When the nominative singular ends and the next word begins with a hissing sound.
2. When the nominative singular is a word of more than two syllables and ends with a hissing sound ; as, —
  1. For **shortness'** sake, I will call it the idea of freedom.  
— *Parker*.
  2. It was **Lazarus'** faith and not his poverty which brought him into Abraham's bosom. — *Trench*.
  3. A **Damocles'** sword of respectability hangs forever over the poor, English life writer. — *Curlye*.

Observe the typical forms in the following sentences, and note that in compound words or expressions the possessive ending is affixed to the last word.

1. Like mountain cat who guards her young,  
Full at **Fitz-James's** throat he sprung. — *Scott*.
2. It sent them with great good humor into **Mrs. Penden-**  
**nis's** drawing room. — *Thackeray*.
3. But the **grandsire's** chair is empty,  
The cottage is dark and still. — *Winter*.

Observe the typical possessive forms in the following sentences, and note that when connected words denote separate possession, the possessive ending is affixed to each word :—

1. The **grocers', butchers', and fruiterers'** shops were thronged with customers. — *Irving*.
2. They spoke with far more interest and unction and emotion of their **morning's** breakfast, or **yesterday's, to-day's,** or **to-morrow's** dinner, than of the shipwreck of forty or fifty years ago. — *Hawthorne*.

Modern typography is gradually dropping the apostrophe in such expressions as the Regents examination, a teachers association, etc.

Observe typical possessive constructions in the following sentences, and note that a noun in the possessive case may be used without its modifying noun when such noun can readily be inferred or supplied from the context.

1. I shed no tears at my own wedding, but I did at **Flora's**. — *Curtis*.
2. **St. Paul's** is on a scale of grandeur excelling anything I have seen. — *Taylor*.
3. The mind is this **world's**, but the soul is **God's**.

The preposition *of* with the objective case is used to denote possession.

**114.** Note from examples in the following sentences that a construction in the form of a double possessive has received the sanction of good authority : —

1. This . . . did to an unusual degree disclose itself in these rhymed romances **of Scott's**. — *Carlyle*.

2. Mr. Bourne, the millionaire, was an old lover **of Prue's**. — *Curtis*.

3. Rights are grand things, divine things, in this world **of God's**. — *Robertson*.

4. Niebuhr remarks that no pointed sentences **of Caesar's** can have come down to us. — *Froude*.

**115.** In early English the possessive case quite generally followed the uses of the Anglo-Saxon genitive case, which expressed not only possession and similar relations, but also was used to express source, fitness, time, etc. This gave the possessive case a variety of uses, some of which remain current in such expressions as, *the earth's axis*, *a stone's throw*, *a nine days' wonder*. In modern usage the possessive case is quite generally restricted to nouns used as names of individuals, animals, and things personified.

Change the following possessive phrases to corresponding possessive noun forms : —

1. The tomb of Grant.
2. The rays of Phœbus.
3. The style of Dickens.
4. The tragedies of Euripides.
5. The war of the Normans and Saxons.
6. The homes of Longfellow, Whittier, Holmes, and Emerson.

7. The laws of God and Nature.
8. The haunts of the elephant, lion, and tiger.
9. The searchings of science.
10. The speed of the horse.
11. The stupidity of the ass.
12. The reign of George the Fourth.
13. The cathedrals of St. Peter and St. Paul.

Name the class, the gender, the number, and the case of each noun in the following sentences, and explain the possessive form : —

1. Gossip is a sort of smoke that comes from the dirty tobacco pipes of those who diffuse it; it proves nothing but the bad taste of the smoker. — *Eliot*.

2. A greater autobiography than Edward Gibbon's is our own Benjamin Franklin's. — *Brooks*.

3. Give me an ounce of civet, good apothecary, to sweeten my imagination. — *Shakespeare*.

4. Be a reader, getting all the information you can, and every fresh information will paint some commonplace article for you with brightness. — *Hunt*.

5. Let all the ends thou aimst at be thy country's, thy God's, and truth's. — *Shakespeare*.

6. Anger is like a full, hot horse, who, being allowed his way, self-mettle tires him. — *Id.*

7. On Friday evening I dined at Mr. T. B. Reade's, the poet and artist, with a party composed of painters and sculptors. — *Hawthorne*.

8. There was reason for these Xerxes' tears. — *Emerson*.

9. Then shall man's pride and dullness comprehend  
His actions', passions', being's use and end. — *Pope*.

10. The Bruce's heart was buried below the high altar in Melrose Abbey. — *Scott*.

11. Necessity, my friend, is the mother of courage as of invention. — *Id.*

12. Books, like men, their authors, have no more than one way of coming into the world. — *Swift*.

13. My dear, your everlasting blue velvet quite tires me. — *Thackeray*.

14. Here's a health to the glowworm,  
Death's sober lamplighter. — *Meredith*.

15. A good man's character is the world's common legacy. — *Whittier*.

16. Everything is twice as large measured on a three-year-old's three-foot scale as on a thirty-year-old's six-foot scale. — *Holmes*.

17.           Where go the poet's lines ?  
              Answer, ye evening tapers !  
              Ye auburn locks, ye golden curls,  
              Speak from your folded papers. — *Id.*

#### E. INFLECTION AND DECLENSION.

We have seen that the same word may express different properties and relations by means of internal changes or variable endings.

**116.** The variation in the form of the word to indicate its properties and grammatical relations in the sentence is called **inflection**.

Inflection.

*Inflection* is from the Latin *inflectere* — to bend or vary from a direct course.

The English language has but few inflected forms.

The inflection of nouns and pronouns is called declension. In a technical sense there is no declension of nouns in English and only a partial declension of pronouns.

The declension of nouns and pronouns in English has come to be regarded as simply the form of the noun or pronoun in the nominative, possessive, and objective cases in the singular and plural numbers.

**Declension.** **117.** In a true sense **declension** is the deviation of a noun or pronoun from its unit form and its variations to indicate its properties and grammatical relations in the sentence.

*Declension* is from the Latin *declinatio* — a bending aside or deviating from.

Note the declension of the nouns, *man* and *boy*.

SINGULAR.			PLURAL.		
NOM.	POSS.	OBJ.	NOM.	POSS.	OBJ.
man	man's	man	men	men's	men
boy	boy's	boy	boys	boys'	boys

#### F. CONSTRUCTION AND PARSING.

We have learned the elements of a grammatical sentence and that these elements are built up into sentences, or bound together into a sentence by certain relations.

**Construction of a Sentence.** **118.** The way that a sentence is built up or constructed is called the **construction of a sentence**.

Construction is from the Latin *constructio* — a putting together.

The different ways that sentences are built up are the different constructions of sentences.

While parts of speech are sentence elements, they are also units with regard to the different ways that they are used with one another in sentence construction.

The resolving of a sentence into its elements is analysis.

**Parsing.** **119.** The resolving of the elements into their kinds, forms, uses, and relations is called **parsing**.

*Parse* is from the Latin *pars* — a part.

We are now prepared to parse a noun.

To parse a noun is to answer the following questions regarding it : —

1. What kind of noun is it ?
2. What gender, if any, has it ?
3. What number does it express ?
4. What is its relation in the sentence construction ?

Parse the sentence,

“ Washington taught truthfulness.”

Washington	is a word used as a name, hence a	noun.
	is a noun not belonging to a class, hence a	proper noun.
	is used to refer to male sex, hence,	masculine gender.
	is used to refer to a single individual, hence,	singular number.
	is used as subject of verb, <i>taught</i> , hence,	nominative case.
taught	is a word used to express what Washington does, hence a	verb.
truthfulness	is a word used as a name, hence a	noun.
	is a noun used as the name belonging to a class, hence a	common noun.
	is a common noun used as the name of a quality, hence an	abstract noun.
	is not used to refer to sex, hence	a neuter noun.
	is used to denote an individual thing, hence,	singular number
	is used as object of verb <i>taught</i> , hence,	objective case.

## PARSING SUMMARY.

*Washington* is a proper noun, masculine gender, singular number, nominative case, subject nominative of verb, *taught*.

*Truthfulness* is a common, abstract, neuter noun, singular number and objective case, direct object objective of verb, *taught*.

Analyze the following sentences, express the analysis by diagram, and parse each noun: —

1. Much wisdom often goes with fewest words.
2. Excess of duty speaks a lack of mind.
3. A flock of geese saved Rome.
4. Camoëns is Portugal's greatest poet.
5. Excess weakens the spirits.
6. Hope is a waking man's dream.
7. Perseverance kills the game.
8. Toleration is the best religion.
9. Landscapes are Nature's pictures.
10. All our dignity lies in our thoughts.

## G. SUMMARY OF DEFINITIONS.

A **common noun** is a noun that is used as the name of a class, or the name shared by individuals of a class.

A **collective noun** is a common noun that is the name of a group of similar objects.

An **abstract noun** is a common noun that is the name of an action, a quality or a state of action.

A **proper noun** is a noun that is used as the name of an individual object not belonging to a class.

**Gender** is the grammatical distinction between

the names of animals or living things by reference to sex.

The **masculine gender** is the gender that designates a noun as the name of an animal of the male sex.

The **feminine gender** is the gender that designates a noun as the name of an animal of the female sex.

The **common gender** is the gender that designates a noun as the name alike of both sexes.

**Number** is that property of a noun which indicates whether one or more than one object is designated.

The **singular number** is the number that indicates that one object is designated.

The **plural number** is the number that indicates that more than one object is designated.

**Case** is that property or use of a noun that denotes its relation to other words in the sentence.

The **subject nominative** is the nominative case used to denote the relation of a subject to its verb.

The **predicate nominative** is the nominative case used to denote the relation of a predicate noun to its verb.

The **appositive nominative** is the nominative case used to denote the relation of an appositive to another noun in the nominative.

The **vocative nominative** is the nominative case used to denote the relation of the person or thing addressed.

The **nominative absolute** is the nominative case used in absolute constructions.

The **direct object objective** is the objective case used to denote the relation of an object to a transitive verb.

The **indirect object objective** is the objective case used to denote the relation of the object indirectly affected by the action that the verb is used to express.

The **prepositional objective** is the objective case used with a preposition to denote various relations.

The **subject objective** is the objective case used to express the relation of a subject to an infinitive.

The **predicate objective** is the objective case used to denote the relation of a predicate noun to an infinitive with the subject objective.

The **appositive objective** is the objective case used to denote the relation of an appositive to another noun in the objective case.

The **adverbial objective** is the objective case used to denote adverbial relations.

The **possessive case** is the case that is used to denote the relation of ownership, authorship, or similar relations to the object designated.

The **construction of a sentence** is the way a sentence is built up or constructed.

**Parsing** is the resolving of the elements of a sentence into their kinds, forms, uses, and relations.

OUTLINE CLASSIFICATION OF NOUNS, THEIR  
PROPERTIES AND RELATIONS.

I. Classes.

1. Proper.
2. Common.
  - a.* Collective.
  - b.* Abstract.

II. Gender.

1. Masculine.
2. Feminine.
3. Common  
(Neuter nouns)

III. Number.

1. Singular.
2. Plural.

IV. Case.

1. Nominative.
  1. As a subject (Subject nominative).
  2. In agreement.
    - a.* By predication (Predicate nominative).
    - b.* In apposition (Appositive nominative).
  3. In independent relations.
    - a.* By address (Vocative nominative).
    - b.* In absolute constructions  
(Nominative absolute).
2. Possessive.
3. Objective.
  1. As object.
    - a.* Direct (Direct object objective).
    - b.* Indirect (Indirect object objective).
  2. With preposition (Prepositional objective).
  3. As subject of infinitive (Subject objective).
  4. In agreement.
    - a.* By predication (Predicate objective).
    - b.* In apposition (Appositive objective).
  5. In adverbial relations (Adverbial objective).

## II. PRONOUNS.

<sup>1</sup> A **pronoun** is a reference word used to represent some person or thing. (Review 42-44.)

Inasmuch as nouns and pronouns are used to designate the same persons or things, a pronoun may refer to a noun to obtain through it definiteness of meaning.

Note the nouns to which pronouns refer in the following sentences: —

1. Heaven never helps the **men who** will not act.  
— *Shakespeare*.
2. **Knowledge** cannot be stolen from us. It cannot be bought or sold. — *Burritt*.
3. Thy **wife** is a constellation of virtues. **She's** the moon, and thou art the man in the moon. — *Congreve*.
4. The hooded **clouds**, like friars,  
Tell **their** beads in drops of rain. — *Longfellow*.

Antecedent.

**120.** The noun to which a pronoun refers for definiteness of meaning is called its **antecedent**.

**121.** The antecedent of a pronoun is a noun or equivalent expression used either to name or designate the person or thing to which the pronoun refers.

**122.** Pronouns are used to distinguish gender, number, person, and case. While in nouns the distinguishing of gender, number, and case is largely a matter of classification, in pronouns

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<sup>1</sup> See Notes for Teachers, 5.

gender, number, and case are most commonly designated by separate forms.

### A. PERSONAL AND NEUTER PRONOUNS.<sup>1</sup>

#### SIMPLE PERSONAL AND NEUTER PRONOUNS.

Note that the pronouns in full-faced type in the following sentences are used to designate persons as speaking, spoken to, or spoken about :—

1. **I** mean to stand upon the Constitution. **I** need no other platform. — *Webster*.

2. **He** that has lost **his** faith, what staff has **he** left?  
— *Bacon*.

3. Experience converts **us** to **ourselves** when books fail **us**. — *Alcott*.

4. If **thou** art rich, **thou** art poor. — *Shakespeare*.

**123.** That property of pronouns which is used to designate a person as speaking, spoken to, or spoken about, is called **person**. Person.

**124.** Pronouns that by their form are used to distinguish or designate the different relations of person are called **personal pronouns**. Personal Pronouns.

*Personal* is from the Latin *personalis*—personal or individual.

Note that the personal pronoun, *I*, in sentence (1), is used to refer to a person as speaking.

Note that the personal pronoun, *we*, in sentence (2), is used to refer to a person as speaking of himself and others.

1. **I** preached as never sure to preach again. — *Baxter*.

2. 'Tis sweet to think where'er **we** roam

**We** are sure to find something blissful and dear.

— *Moore*.

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<sup>1</sup> See Notes for Teachers, 6.

First  
Person.

**125.** A personal pronoun used to refer to a person as speaking of himself, or of himself and others, is called a personal pronoun of the **first person**.

Note that the personal pronouns, *thou*, *you*, and *ye*, in the following sentences are used to refer to persons spoken to and spoken about.

1. **Thou** wert my guide, philosopher, and friend. — *Pope*.
2. **You** may break, **you** may shatter the vase if **you** will,  
But the scent of the roses will hang round it still.  
— *Moore*.
3. **Ye** may trace my steps in the waking earth. — *Hemans*.

Second  
Person.

**126.** A personal pronoun used to refer to a person as spoken to, and at the same time spoken about, is called a personal pronoun of the **second person**.

Note that the personal pronouns, *he*, *she*, and *they*, in the following sentences are used to refer to persons spoken about, without at the same time speaking to them.

1. **He** was ever precise in promise keeping. — *Shakespeare*.
2. **She** is not made to be the admiration of everybody.  
— *Burke*.
3. What persons are by starts, **they** are by nature.  
— *Sterne*.

Third  
Person.

**127.** A personal pronoun used to refer to a person as spoken about, but not at the same time spoken to, is called a personal pronoun of the **third person**.

## DECLENSION OF PERSONAL PRONOUNS.

SINGULAR.				PLURAL.		
	NOM.	POSS.	OBJ.	NOM.	POSS.	OBJ.
I.	I	{ mine my	me	we	{ our ours	us
II.	{ Thou	{ thine thy	thee	ye	{ your yours	you
	{ You	{ your yours	you	you	{ your yours	you
III.	{ He	his	him	they	{ their	them
	{ She	{ her hers	her		{ theirs	

<sup>1</sup> The neuter pronoun is declined as follows:—

It	its	it	they	{ their theirs	them
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The neuter pronoun bears the same relation to personal pronouns that a neuter noun does to gender nouns.

All personal pronoun and neuter pronoun forms are derived from the Anglo-Saxon.

Note in the foregoing declension that *you* and its inflected forms are used in both the singular and plural numbers. In earlier English *you* was a plural pronoun, the objective case of *ye*. *You* now is used to refer to one or more than one person, but when used as a subject is followed by the plural verb form.

*Thou* and its forms, *thy*, *thine*, *thee*, and the plural form, *ye*, are sometimes called second personal pronouns of the "Old Form."

These forms were at one time used in terms of intimacy, superiority, or content, but now are used only in poetry and elevated forms of prose, as invocations, prayers, etc.; as,—

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<sup>1</sup> See Notes for Teachers, 7.

1. Roll on, **thou** deep and dark blue Ocean — roll!  
Ten thousand fleets sweep over **thee** in vain. — *Byron.*
2. Father, **Thy** hand  
Hath reared these venerable columns; **Thou**  
Didst weave this verdant roof. — *Bryant.*
3. Come, shade of Jeffreys, **thou** judicial butcher; for  
over two hundred years **thy** name has been pilloried on the  
face of the world and **thy** memory gibbeted before mankind.  
— *Parker.*
4. **Ye** crags and peaks, I'm with you once again.  
— *Knowles.*
5. If **ye** are brutes, then stand here like fat oxen waiting  
for the butcher's knife; if **ye** are men, follow me. — *Kellogg.*

The "Old Form," somewhat modified, is used to-day by the society of Friends or Quakers, who use *thee* as a subject and also an object form.

Note in the foregoing declension that there are two pronoun forms in the third person, singular; *he*, the masculine gender pronoun, and *she*, the feminine gender pronoun.

Note in the foregoing declension that the same form is used for the plural of the masculine and feminine genders of the third personal pronouns, and also for the plural of the neuter pronoun; hence, the definite meaning of *they*, *their*, *theirs*, and *them* can only be known through the medium of their antecedents; as, —

1. If **ladies** be but young and fair,  
**They** have the gift to know it. — *Shakespeare.*
2. **Heroes**, it would seem, exist always and a certain  
worship of **them**. — *Carlyle.*
3. And shade the **violets**  
That **they** may bind the moss in leafy nets. — *Keats.*

The neuter pronoun, *it*, is used in referring to an inanimate object that has no sex distinction, or to an animate object when sex distinction is disregarded; as, —

*It.*

1. No **star** seemed less than what science taught us that it is. — *Cooper*.

2.           A simple **child**  
That lightly draws **its** breath,  
And feels **its** life in every limb,  
What should **it** know of death? — *Wordsworth*.

*My* and *thy* are shortened forms of *mine* and *thine*.

*Ours*, *yours*, *hers*, and *theirs* are double possessive forms, as they are constructed by possessive endings being affixed to the possessive forms, *our*, *your*, *her*, *their*; as, —

Possessive  
Forms.

**Our + es = oures = our's = ours.**

*Ours*, *yours*, *hers*, *theirs* are used to express the possessive relation without modifying nouns.

*Our*, *your*, *her*, *their*, *my*, *thy*, are used to express possessive relations with modifying nouns.

*Mine*, *thine*, *his*, *its*, are used to express the possessive relation with or without modifying nouns.

At one time *mine* and *thine* were used in any form of discourse before modifying nouns beginning with a vowel sound, but are now used only in poetry and impassioned prose; as, —

1. Mine eye shall see my desire on mine enemies. — *Bible*.
2. Why, man, she is mine own. — *Shakespeare*.
3. Mine eyes have seen the glory of the coming of the Lord. — *Howe*.
4. I bade thee grasp that treasure as thine honor.

— *Bulwer*.

The neuter pronoun *its* is formed after the analogy of adding *s* to form the possessive. *It* is from the Anglo-Saxon, *hit*, the neuter, singular form of *he*. In early English both *hit* and *it* are used in nominative and objective case relations.

*Its* did not come into use until the end of the sixteenth century. Previous to that time *his* (possessive of *hit*) and *her* were used to express relations afterward expressed by *its* ; as, —

1. How far that little candle throws **his** beams.

— *Shakespeare*.

2. The tree of life which bare twelve manner of fruits, and yielded **her** fruit every month. — *Bible*.

Masculine and feminine gender pronouns are sometimes used to refer to inanimate things when such things are regarded as persons, for the sake of giving vividness in the expression of characteristics.

Characteristics of beauty, delicacy, refinement, grace, and the like are regarded as womanly attributes ; hence the personal pronoun of the feminine gender may be used to refer to any one of these attributes, and represent it as a person of the female sex ; as, —

1. The **daisy's** cheek is tipp'd with a blush,

**She** is of such low degree. — *Hood*.

2. The **moon** pulled off **her** veil of light

That hides **her** face by day from sight. — *Butler*.

Characteristics of strength, ruggedness, power, and the like are regarded as manly attributes ; hence the personal pronoun of the masculine gender may be used to refer to any one of these attributes, and represent it as a person of the male sex ; as, —

1. The rising **sun** complies with our weak sight,  
First gilds the clouds, then shows **his** globe of light.  
— *Waller*.
2. A song to the oak, the brave old oak,  
Who hath ruled in the greenwood long;  
Here's health and renown to **his** broad green crown,  
And **his** fifty arms so strong. — *Chorley*.

The plural forms of the first personal pronoun are frequently used to designate a single person as in the case of a speaker or writer representing many hearers or readers, especially in the case of editors of newspapers, or in the case of a sovereign representing all subjects ; as, —

Number—  
Special  
Uses.

1. **We** would first speak of the Puritans, the most remarkable body of men perhaps which the world has ever produced. — *Macaulay*.
2. **We**, Nicholas, Czar of all the Russias, etc.

The plural forms of the second and third personal pronouns are sometimes used without referring to any definite persons, but in referring to persons indefinitely ; as, —

1. It is necessary in music when **you** strike a discord to let down the ear by an intermediate note or two to accord again. — *Emerson*.
2. Labor, **you** know, is prayer. — *Taylor*.
3. Second thoughts, **they** say, are best. — *Dryden*.
4. **They** say best men are molded out of faults.  
— *Shakespeare*.

Besides the general uses of the neuter pronoun, *it*, other uses are found.

Special  
Uses of  
*It*.

- I. *It* is used impersonally, *i.e.* not referring to any known or definite thing ; as, —

1. Too like the lightning which doth cease to be  
Ere one can say "**It** lightens." — *Shakespeare*.
2. How dull and how unbearable a beast  
Is man, who yet would lord **it** o'er the rest. — *Dryden*.
3. Thy mistress leads thee a dog's life of **it**. — *Irving*.

II. *It* is used in regular position of subject to anticipate the real subject placed after the verb ; as, —

1. **It** is your **balance** at the banker's which gives you such importance in the city. — *Curtis*.
2. **It** needs a man to **perceive** a man. — *Alcott*.
3. **It** is chiefly through books **that we enjoy intercourse with superior minds**. — *Channing*.

Verbs like *meseems* and *methinks* are in reality impersonal verbs with the indirect object objective *me* prefixed. Both verbs are equivalent in expression, viz., *it seems to me*.

Idiomatic  
Uses of the  
Possessive  
Case of  
Pronouns.

After analogy of nouns, personal pronouns in the possessive case are used in nominative and objective case relations, and designate by their form the relation of the possessor, and by their use in the sentence the relation of the persons or things possessed.

1. The world is **his** who can see through its pretense.  
— *Emerson*.
2. Good-by, proud world, I'm going home ;  
Thou art not my friend, and I'm not **thine**. — *Id.*
3. **Theirs** not to make reply,  
**Theirs** not to reason why,  
**Theirs** but to do and die. — *Tennyson*.

Personal pronouns in the possessive case used to express possessive relations without modifying nouns, with the preposition *of*, form idiomatic phrases similar

to those formed with *of* and the possessive case of nouns (see 114); as, —

1. Speak to these curious hearts **of ours**,  
And teach them to be still. — *Alexander*.
2. Now Heaven bless that sweet face **of thine**.  
— *Shakespeare*.
3. This earth **of ours** has been spinning about in space,  
the great philosophers tell us, some five hundred millions of  
years. — *Motley*.
4. In this broad earth **of ours** . . . nestles the seed, per-  
fection. — *Whitman*.

#### COMPOUND PERSONAL AND NEUTER PRONOUNS.

**128.** The word, **self**, and its plural, **selves**, are added to some forms of the personal pronoun and form what are called **compound personal pronouns**.

SINGULAR.	myself	}	yourself	}	himself	herself
PLURAL.	ourselves	}	yourselves	}	themselves	

The singular, *thysself*, and *ourself*, are sometimes used.

**129.** After the analogy of personal pronouns compound neuter pronouns are formed; as, —

SINGULAR.	itself
PLURAL.	themselves

1. Mirth **itself** is too often but Melancholy in disguise.  
— *Hunt*.
2. Thoughts unexpressed may sometimes fall back dead,  
But God **himself** can't kill them when they're said.  
— *Carleton*.
3. Beauty **itself** is but the sensible image of the infinite.  
— *Bancroft*.

4. The fearful unbelief is the unbelief in **yourself**.

— *Carlyle*.

5. **Himself** is his only dungeon. — *Milton*.

6. Bells call others, but **themselves** enter not into the church. — *Herbert*.

Note that each of the compound personal or neuter pronouns in the foregoing sentences (1), (2), and (3) is used to emphasize or give intensity to that for which the noun stands.

Note that each of the compound personal or neuter pronouns in foregoing sentences (4), (5), (6) is used to emphasize or give intensity to that which is represented by a pronoun itself or in connection with a pronoun implied.

#### EMPHATIC OR INTENSIVE PRONOUN.

Intensive  
Pronoun.

**130.** A compound personal neuter pronoun, when used to emphasize or give intensity to that which is named by the noun, or that which is represented by the pronoun itself or in connection with a pronoun implied, is called an **emphatic** or **intensive pronoun**.

1. Make **yourself** necessary to somebody. — *Emerson*.
2. Content **thysself** to be obscurely good. — *Addison*.
3. What a poet says proves **itself** to our minds. — *Lowell*.
4. Crimes generally punish **themselves**. — *Goldsmith*.

Note that the compound personal and neuter pronouns in the foregoing sentences are used to refer to the same persons or things as the subjects of the verb.

## REFLEXIVE PRONOUNS.

**131.** A compound personal or neuter pronoun used to refer to the same person or thing as the subject of the verb of the sentence is called a **reflexive pronoun**. **Reflexive  
Pronoun.**

Name the intensive and reflexive pronouns in the following sentences : —

1. We judge ourselves by what we are capable of doing.  
— *Longfellow*.
2. A good intention clothes itself with sudden power.  
— *Emerson*.
3. He who would keep himself to himself should imitate the dumb animals and dumb water. — *Lytton*.
4. A dream itself is but the shadow. — *Shakespeare*.
5. I have some wounds upon me, and they smart to hear themselves remembered. — *Id.*
6. Men of age . . . content themselves with a mediocrity of success. — *Bacon*.
7. At last they steal us from ourselves away. — *Pope*.
8. They who are pleased themselves must always please  
— *Thomson*.
9. Shake off this downy sleep, death's counterfeit, and look on death itself. — *Shakespeare*.
10. I have myself to respect, but to myself I am not amiable, but my friend is my amiableness personified.  
— *Thoreau*.
11. The first great work is that yourself may to yourself be true. — *Roscommon*.

Name the personal, neuter, intensive, and reflexive pronouns in the following sentences, and parse each pronoun : —

1. Our necessities never equal our wants. — *Franklin*.
2. Kindness itself is the best of all truths. — *Hunt*.
3. They say women and music should never be dated.  
— *Goldsmith*.
4. He loves his old, hereditary trees. — *Cowley*.
5. They always talk who never think. — *Prior*.
6. Such was the Lowell whom I and mine knew and loved. — *Stephen*.
7. Monuments themselves memorials make. — *Crabbe*.
8. Thou art an elm, my husband; I, a vine. — *Shakespeare*.
9. Yours is the greater treason, for yours is the treason of friendship. — *Longfellow*.
10. This life of ours is a wild æolian harp of many a joyous strain. — *Id.*
11. No really great man ever thought himself so.  
— *Emerson*.
12. I look upon a library as a mental chemist's shop.  
— *Holmes*.
13. My meaning in saying he is a good man is to have you understand me that he is sufficient. — *Shakespeare*.
14. The path of nature is indeed a narrow one, and it is only the immortals that seek it. — *Lowell*.
15. We trust nature, our fellows, and even God himself because we are obliged to. — *Holland*.
16. Even the sun veils himself in his own rays to blind the gaze of the too curious starrer. — *Alcott*.
17. You have no business with consequences. You are to tell the truth. — *Johnson*.
18. Would you hurt a woman worst? Aim at her affections. — *Wallace*.
19. We know through conscience that we must answer for what we are and for what we do to a power outside of us. — *Cook*.
20. Would you know how first he met her?  
She was cutting bread and butter. — *Thackeray*.

21. I would rather make my name than inherit it. — *Id.*  
 22. Obedience completes itself in understanding. — *Brooks.*  
 23. If you read a poet's masterpieces, you know them.  
 If you have read everything which he has written, you  
 know him. — *Id.*  
 24. It is mind after all which does the work of the  
 world. — *Channing.*  
 25.                   The thunder,  
           Winged with red lightning and impetuous rage,  
           Perhaps hath spent his shafts. — *Milton.*  
 26.                   Or if Nature feeble were,  
           Heaven itself would stoop to her. — *Id.*  
 27. The king himself has followed her —  
       When she has walked before. — *Goldsmith.*  
 28. It is noble to seek truth, and it is beautiful to find  
 it. — *Smith.*  
 29. We have met the enemy, and they are ours. — *Perry.*  
 30. Poetry is a jealous mistress; she demands life, wor-  
 ship, tact, the devotion of our highest faculties. — *Stedman.*  
 31. Write it on your hearts that every day is the best  
 day of the year. — *Emerson.*  
 32. They that govern make the least noise. — *Selden.*  
 33. Ye little stars! hide your diminished rays. — *Pope.*  
 34. Methinks, with his heavy heart and weary brain,  
 Time should himself be glad to die. — *Hawthorne.*  
 35. What would the rose with all her pride be worth  
       Were there no sun to call her brightness forth?  
                                   — *Moore.*

#### B. DEMONSTRATIVE PRONOUN.

Note that *this*, *that*, *these*, *those*, in the following sentences are pronouns, and are used to point out or direct attention to the objects to which they refer.

1. **This** is no fit place for you and me. **This** is a place they are bound to watch. — *Stevenson.*

2. **Those** who have known grief seldom seem sad.

— *Beaconsfield.*

3. They had few books, but **these** were of the best.

— *Lowell.*

4. We work, and **that** is godlike. — *Holland.*

**Demonstrative Pronoun.** 132. A pronoun that is used to direct attention to that which it represents is called a **demonstrative pronoun**.

*Demonstrative* is from the Latin *demonstratus* — pointed out or shown.

The demonstrative pronouns are *this*, plural *these*, and *that*, plural *those*.

*This* is used to direct attention to a person or thing near at hand or near in thought.

*That* is used to direct attention to a person or thing more remote in position or in thought.

*This* refers to the nearer antecedent in the sentence ; *that* to the antecedent more remote ; as : —

1. Some place the bliss in action, some in ease,

**Those** call it pleasure ; and contentment, **these**. — *Pope.*

2. Farewell, my friends ; farewell, my foes ;

My peace with **these**, my love with **those**. — *Burns.*

Demonstrative pronouns are used alone, or are used with their antecedents with the force of adjectives.

Name each demonstrative pronoun in the following sentences ; tell whether it is used alone or with its antecedent, and explain whether it expresses a near or a remote relation : —

1. That life is long which answers life's great end.

— *Young.*

2. These are no more his moods than are those of religion and philosophy. — *Emerson*.

3. In this fool's paradise he drank delight. — *Crabbe*.

4. These little things are great to a little man.

— *Goldsmith*.

5. To-morrow is that lamp upon the marsh which a traveler never reaches. — *Tupper*.

6. This is my birthday, and a happier one was never mine. — *Longfellow*.

7. By those who look close to the ground dirt will be seen. — *Johnson*.

8. This is a reading and a thinking age. — *Phillips*.

9. That is the bitterest of all — to wear the yoke of our own wrongdoing. — *Eliot*.

10. Has not God borne with you these many years?

— *Ballou*.

11. Those families, you know, are our upper crust.

— *Cooper*.

12. The power of perception is that which we call understanding. — *Locke*.

### C. INDEFINITE PRONOUNS.

#### SIMPLE INDEFINITE PRONOUNS.

Note that the words in full-faced type in the following sentences are pronouns, for they are used to refer to persons or things without naming them.

1. **All** would live long, but **none** would be old. — *Johnson*.

2. **Each** shall give us a grain of gold after the washing.

— *Emerson*.

3. Blessed be agriculture! if **one** does not have too much of it. — *Warner*.

4. I would help **others** out of a fellow-feeling. — *Dryden*.

Note that these pronouns are used to refer to any or to no specific person or thing, or to an indefinite quantity or number of persons or things.

Indefinite  
Pronoun.

**133.** A pronoun that is used to refer to any or to no specific person or thing, or to an indefinite quantity or number of persons or things, is called an **indefinite pronoun**.

*Indefinite* is from the Latin *indefinitus* — not explicit, vague.

**134.** Some indefinite pronouns are used with their antecedents with the force of adjectives, and for that reason they are sometimes called **adjective pronouns**.

The indefinite pronouns are more numerous than all the other pronouns, but the actual number of indefinite pronouns is a matter of opinion, for the dividing line between indefinite pronouns and substantive adjectives and nouns is not so clearly defined as to be generally accepted.

The following are the more generally accepted indefinite pronouns : —

**One.**

*One* is from the old numeral, *an*, and as an indefinite pronoun is especially used for the word *man* (German, *man*), which is found in early English. It takes the place of a third personal pronoun with indeterminate gender. As a pronoun it is inflected in both numbers, and with the force of an adjective is used with nouns in the singular number ; as, —

1. **One** must be poor to know the luxury of giving.

— *Eliot*.

2. Long pains are light **ones**; cruel **ones** are brief. — *Saxe*.
3. To sit for **one's** portrait is like being present at **one's** own creation. — *Smith*.
4. **One** on God's side is a majority. — *Phillips*.

The tendency among careful writers is to use the possessive *one's* instead of *his* when used to express the idea of indeterminate gender.

*Other* (the different one), *another* (one other), *either* (one out of two), *neither* (not one out of two), can be used in a technical sense only in referring to one of two persons or things, or to one of two classes of persons or things.

***Other,***  
***Another,***  
***Either,***  
***Neither.***

**Other** means **one** separated from **all others**.

**Another** means **one** added to **the others**.

**Either** offers a choice of **one** or **the other**.

**Neither** denies a choice of **one** or **the other**.

**135.** *Either* and *neither* are sometimes called **alternative pronouns**.

In its substantive use *other* is declined in both numbers and with the force of an adjective is used with nouns in the singular or in the plural number; as, —

1. Avoid witticisms at the expense of **others**. — *Mann*.
2. The way to find truth is by **others'** mistakes. — *Selden*.
3. I was born to **other** things. — *Tennyson*.

*Another*, *either*, *neither*, are declined in the singular number, and with force of adjectives are used with nouns in the singular; as, —

1. **Another's** sword had laid him low. — *Campbell*.
2. **Either's** heart did ache a little while with thought of the old days. — *Morris*.

3. The pastor was made to take his seat before the altar with two sacristans, one on **either** side. — *Irving*.

4. Love made them not . . . where **either** party is not true nor kind. — *Shakespeare*.

**ALL.** *All* (every one of) is used both with a substantive and with an adjective force. As a substantive, referring to persons, *all* is used in the plural. When referring to things it is used in the singular number.

With an adjective force *all* is used with nouns in the singular or plural number ; as, —

1. **All** are not taken. — *Browning*.

2. What though the field is lost, **all** is not lost. — *Milton*.

3. **All** haste implies weakness. — *Macdonald*.

4. **All** things work together for good to them that love God. — *The Bible*.

**Each, Every.** *Each* (*one* and *like*) is used both as a substantive and with the force of an adjective. *Every* (*all* and *each*) has no longer a substantive use, but retains its pronoun significance when used with the force of an adjective.

*Each* in its substantive use is used in the singular.

*Each* and *every* with the force of adjectives are used with singular nouns.

**136.** *Each* and *every* are sometimes called distributive pronouns because they are used to refer to the different members or individuals that make up a class.

*Each* is used in referring to a class made up of two or more individuals or members.

*Every* is used in referring to a class made up of three or more individuals or members.

*Each* represents the individual members as making up a class.

*Every* represents the class as made up of individual members.

1. **Each** is strong relying on his own, and **each** is betrayed when he seeks in himself the courage of others.

— *Emerson.*

2. And **each** heart is whispering, "Home, home at last."

— *Hood.*

3. **Every** wish is a prayer with God.

— *Mrs. Browning.*

*None* (not one) is used as a substantive in the singular and in the plural number. The adjective force of *none* is expressed by *no*, a shortened form of *none*.

*None.*

1. Where **none** are beaux 'tis vain to be a belle.

— *Lyttleton.*

2. **None** but the brave deserves the fair. — *Dryden.*

3. **No** day is without its innocent hope. — *Ruskin.*

*Some* (certain number or quantity of) is used as a substantive and with an adjective force. As a substantive it is used only in the plural, and with an adjective force it is used with nouns in the singular or in the plural number ; as, —

*Some.*

1. **Some** are born great, **some** achieve greatness, and **some** have greatness thrust upon them. — *Shakespeare.*

2. **Some** people are more nice than wise. — *Cowper.*

*Any* (single one or class of) is used as a substantive and with the force of an adjective. In its substantive use *any* is generally in the plural number, and with the force of an adjective it is used with singular or plural nouns.

*Any.*

1. I have not seen you lately at **any** of the places I visit.

— *Steele*.

2. Has **any** old fellow got mixed with the boys ? — *Holmes*.

**Aught, Naught.** *Aught* (ever a thing), *naught* (never a thing), are used only as substantives in the singular number ; as, —

1. Unfaith in **ought** is want of faith in all. — *Tennyson*.

2. You could do **naught** that was not pure and loving.

— *Eliot*.

**Such.** *Such* (so like) is used as a substantive, and with the force of an adjective. As a substantive *such* is generally in the plural number, but with the force of an adjective is used with singular or with plural nouns.

1. **Some** there be that shadows kiss,

**Such** have but a shadow's bliss. — *Shakespeare*.

2. These enemies over the seas and over the mountain are **such** men as we. — *Emerson*.

3. **Such** a nature, tickled with good success, disdains the shadow which he treads on at noon. — *Shakespeare*.

**Certain.** *Certain* (the especial and separate ones) as a substantive is used in the plural number, and with the force of an adjective is used with singular or with plural nouns.

1. The Count of Cifuentes followed, with **certain** of the chivalry of Seville. — *Irving*.

2. There is a **certain** majesty in pleasure. — *South*.

**Several.** *Several* (separate ones) as a substantive is used in the plural, and with the force of an adjective is used with singular and plural nouns.

1. **Several** of them neither rose from any conspicuous family nor left any behind them. — *Addison*.

2. Each **several** ship a victory did win. — *Dryden*.
3. At Paris I drove to **several** hotels and could not get admission. — *Sidney Smith*.

**137.** Note that the words in full-faced type in the following sentences have certain pronoun characteristics. These words are frequently classed as indefinite or adjective pronouns.

1. And **both** were young, and one was beautiful. — *Byron*.
2. Common sense is instinct, and **enough** of it is genius.  
— *Shaw*.
3. **Much** may be said on both sides. — *Addison*.
4. **Few**, **few** shall part where many meet. — *Campbell*.
5. That only is happiness which we think to be **so**.  
— *Richardson*.
6. What ye know, **the same** do I know. — *Bible*.

#### COMPOUND INDEFINITE PRONOUNS.

**138.** Compound indefinite pronouns are formed as follows:—

Compound  
Indefinite  
Pronouns.

1. By adding *one* to the simple indefinites, *any*, *each*, *every*, *either*, *neither*, *no*, *some*; as, *any one*, *every one*, *each one*, etc.

2. By affixing *thing* or *body* to *some*, *any*, *every*, *no*; as, *somebody*, *something*, *anybody*, *anything*, etc.

*One another* and *each other* are also compound indefinite pronouns.

1. **No one** can disgrace us but ourselves. — *Holland*.
2. **Each one** is the entire emblem of human life.  
— *Emerson*.
3. Enthusiasts soon understand **each other**. — *Irving*.

4. He who praises **everybody** praises **nobody**. — *Johnson*.
5. Every failure will teach a man **something** if he will learn. — *Dickens*.
6. **Nothing** is rarer than a word in its right meaning.  
— *Whipple*.
7. **Everything** is sweetened by risk. — *Smith*.

The word *else* is used with compound indefinite pronouns to form an indefinite pronoun expression. This expression is regarded as a unit.

1. Variety is **nothing else** but a continued novelty.  
— *South*.
2. I do not know a better cure for sorrow than to pity **somebody else**. — *Shaw*.
3. I knew it was my own doings, and **no one else's**, but I was too miserable to repent. — *Stevenson*.
4. Then everybody wanted some of **somebody else's**.  
— *Ruskin*.

Note in sentences (3) and (4) that the possessive ending is affixed at the end of the unit expression.

To parse an indefinite pronoun is to tell its kind, its number, its gender, its case, and whether it is used as a substantive or with the force of an adjective.

Parse the indefinite pronouns in the following sentences: —

1. Men take each other's measure when they meet for the first time. — *Emerson*.
2. Fear Him, and you have nothing else to fear.  
— *Fordyce*.
3. Certain winds make men's temper bad. — *Eliot*.
1. Every crime destroys more Edens than our own.  
— *Hawthorne*.

5. Selfishness at the expense of others' happiness is demonism. — *Beecher*.
6. Each mind has its own method. — *Emerson*.
7. In a certain sense all men are historians. — *Carlyle*.
8. Fortune, men say, doth give too much to many,  
But she never gave enough to any. — *Harrington*.
9. One must be a wise reader to quote wisely and well.  
— *Alcott*.
10. It is not trouble to doctor sick folks, but to doctor healthy ones is troublesome. — *Shaw*.
11. Life and religion are one, or neither is anything. I will not say neither is going to be anything. — *Macdonald*.
12. Pain pays the income of each precious thing.  
— *Shakespeare*.
13. Nothing is so good as it seems beforehand. — *Eliot*.
14. For we cannot know each other's secret. — *Emerson*.
15. All that I am my mother made me. — *Adams*.
16. Example is the school of mankind, and they will learn at no other. — *Burke*.
17. All types of all classes march through all fable.  
— *Thackeray*.
18. One should never think of death; one should think of life. — *Beaconsfield*.
19. All looks yellow to the jaundiced eye. — *Pope*.
20. A good wit will make use of anything. — *Shakespeare*.
21. Everything in this world depends upon will.  
— *Beaconsfield*.
22. Nothing is great but the exhaustless wealth of Nature. — *Emerson*.

#### D. INTERROGATIVE PRONOUNS.

##### DIRECT QUESTION.

Name the pronouns in the following sentences that are used in asking questions : —

1. Who was Stonewall Jackson?
2. What was the dying order of Captain Lawrence?
3. Which is the larger planet, Venus or the earth?

Inter-  
rogative  
Pronoun.

**139.** A pronoun used in asking questions is called an **interrogative pronoun**.

The interrogative pronouns are *who*, *what* (an early neuter, singular form of *who*), *which* (*who* + *like*, or *what* + *like*), and are declined as follows: —

SINGULAR.			PLURAL.		
NOM.	POSS.	OBJ.	NOM.	POSS.	OBJ.
who	whose	whom	who	whose	whom
what	———	what			
which	———	which	which	———	which

*Whether* (which one of two) was formerly used as an interrogative pronoun, but now is used only interrogatively in noun classes, and commonly is followed by *or not*.

**Who?**

**140.** Note that *who* in the following typical sentences is used in referring to persons, and that the answers expected to such questions are names of persons, or pronouns referring to persons.

1. **Who** taught the bee with winds and rain to strive  
To bring her burden to a certain hive? — *Prior*.

- 2 **Who** can cloy the hungry edge of appetite?

— *Shakespeare*.

**What?**

**141.** Note that *what* in the following typical sentences is used in referring to things, and that the answers expected to such questions are the names of things, or pronouns, or pronouns referring to things.

1. **What** is opportunity to the man who can't use it?

— *Eliot.*

2. **What** can money do to console a man with a headache? — *Macdonald.*

**142.** Note that *which* in the following typical sentences is used either in referring to persons or things, and that the answer expected to such questions is a definite choice out of the two or more known persons or things. **Which?**

1. **Which** of you shall we say doth love us most?

— *Shakespeare.*

2. **Which** is the more pleasurable, — the fears that religion excites, that is, the fear of doing wrong, or the fears of vice, that is, the fear of being found out? — *Haydon.*

1. The interrogative pronoun *who* is a gender pronoun, and is used in any case in the singular or plural number.

**Notes.**

2. The interrogative pronoun *what* is a neuter pronoun, and when used as a substantive is found in the nominative or objective case of the singular number.

3. The interrogative pronoun *which* is either a gender or a neuter pronoun, and in substantive use is found in the nominative or the objective case in the singular or plural number.

4. The interrogative pronouns *which* and *what* may be used with nouns with the force of adjectives.

Note from the following typical sentences that the interrogative pronoun, *which*, when used with a noun, has the same notion of asking for a definite choice.

1. In the nice ear of Nature **which** song is the best?

— *Lowell*.

2. **Which** debt must I pay first, the debt to the rich or the debt to the poor? — *Emerson*.

Note from the following sentences that the interrogative pronoun *what* may be used with nouns that are names of persons or things, and in the singular or in the plural number.

1. **What** loneliness is more lonely than distrust? — *Eliot*.

2. **What** planter will attempt to yoke

A sapling with a falling oak? — *Swift*.

3. But **what** books in the circulating library circulate?

— *Lowell*.

Note from the following sentences that interrogative sentences are sometimes used as object clauses: —

1. Ask **what is good** of God above;

Ask of the great sun **what is light**;

Ask sin of **what may be forgiven**;

Ask **what is happiness** of heaven. — *Bailey*.

2. God asks no man **whether he will accept life**. — *Beecher*.

3. We know **what master laid thy keel**,

**What workmen wrought thy ribs of steel**. — *Longfellow*.

#### INDIRECT QUESTION.

**143.** An interrogative sentence used as a noun clause is called an **indirect question**.

**144.** Note from the following that *what* may be used to introduce an exclamatory expression, or a sentence having an exclamatory force, or an exclamatory word.

1. O Amos Cottle! Phœbus! **What a name!** — *Byron*.

2. **What a strange thing is man!** — *Id.*

3. Oh, **what** a dawn of day! — *Browning*.
4. **What**, ho! Chamberlain! — *Shakespeare*.
5. **What**! Are the ladies of your land so tall?  
— *Tennyson*.

**145.** To parse an interrogative pronoun is to tell its kind, how it is used, what it expresses, its gender if any, its number, and its case.

Parse interrogative pronouns in the following sentences: —

1. And what is so rare as a day in June? — *Lowell*.
2. Who fears to speak of Ninety-eight?  
Who blushes at the name? — *Ingram*.
3. What mortal knows his preëxistent state? — *Pope*.
4. But which is it to be? Fight or make friends?  
— *Stevenson*.
5. Whose taste, for instance, is truer and finer than Claude Lorraine's? — *Carlyle*.
6. What is the dawn without the view? — *Landor*.
7. Who upon earth could live were all judged justly?  
— *Byron*.
8. What good hast thou done with thy life?  
— *Wordsworth*.
9. Which is more fair,  
The star of morning or the evening star?  
— *Longfellow*.
10. What honest man would not rather be the sufferer than the defrauder? — *Richardson*.
11. What can daunt us, what can turn us,  
Led to death by such as he? — *Kingsley*.
12. Who ran to catch me when I fell,  
And would some pretty story tell,  
Or kiss the place to make it well?  
My mother. — *Jane Taylor*.

## E. RELATIVE PRONOUNS.

Name the pronouns in the following sentences : —

1. **He** makes no friend **who** never made a foe. — *Thomson*.
2. I dislike an **eye that** never twinkles. — *Longfellow*.
3. They had one **son who** had grown up to be the staff and pride of their age. — *Irving*.
4. He early acquired **the magic of method, which** of itself works wonders. — *Id.*
5. **Learn to be good readers, which** is perhaps a more difficult thing than you imagine. — *Carlyle*.
6. **The evil that** men do lives after them ;  
The good is oft interred with their bones.

— *Shakespeare*.

Note that the pronouns *who*, *which*, and *that* in the foregoing sentences are used to introduce sentences and connect them with an antecedent.

Relative  
Pronoun.

**146.** A pronoun that is used to connect the sentence which it introduces to the antecedent to which it refers is called a **relative pronoun**.

*Relative* is from the Latin *relativus*—referring or indicating a relation.

**147.** Note from the foregoing sentences that the antecedent of a relative pronoun may be a word, an expression, or a sentence.

Note that in (1) and (2) of foregoing sentences the relative pronouns are used to introduce sentences that define or restrict the meaning of their antecedents.

Restrictive  
Relative  
Pronouns.

**148.** A relative pronoun used to introduce a sentence that defines or restricts the meaning of its antecedent is called a **restrictive relative pronoun**.

*Restrictive* is from the Latin *restrictus* — limited.

Note that in foregoing sentences (3), (4), (5), (6) the relative pronouns are used to introduce sentences that state additional facts about their antecedents.

**149.** A relative pronoun used to introduce a sentence that states an additional fact about its antecedent is called a coördinate or **supplementary relative pronoun**.

Supple-  
mentary  
Relative  
Pronouns.

*Supplementary* is from the Latin *supplementum* — something added to.

Note that the sentences introduced by restrictive relative pronouns are adjective clauses, and are used with their antecedents to designate more definitely the objects for which the antecedents stand.

For example, in relative sentence (1), what *he* is meant? And in relative sentence (2) what kind of eye is disliked? In sentence (6) what evil?

**150.<sup>1</sup>** A sentence introduced by a supplementary relative pronoun is always in meaning the equivalent of a sentence coördinate with the sentence of its antecedent. Hence the supplementary relative pronoun will always be equal to a conjunction + a personal or neuter pronoun.

For example, in sentence (3), *who* = *and he*, and in sentences (4) and (5), *which* = *and it*.

Name each of the relative pronouns in the following sentences, tell its antecedent, and state whether it is a restrictive or a supplementary relative pronoun.

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<sup>1</sup> See Notes for Teachers, 8.

1. I worked with patience, which seems almost power.  
— *Browning.*
2. The man that loves and laughs must sure do well.  
— *Pope.*
3. You who have any to love you, cling to them and thank God. — *Thackeray.*
4. No person who is not a great sculptor or painter can be an architect. — *Ruskin.*
5. Duty is a power which rises with us in the morning and goes to rest with us at night. — *Gladstone.*
6. He that sleeps feels not the toothache. — *Shakespeare.*
7. He lives who dies to win a lasting name.  
— *Drummond.*
8. Man is born with a profusion of gifts that are never used. — *Brooks.*
9. In life there are meetings which seem like fate.  
— *Meredith.*

**151.** The relative pronouns are *who*, *which*, *that*, *what*, and sometimes *but* and *as*.

*That*, *what*, *but*, and *as* are not declined.

*Who* and *which* are declined as follows :—

SINGULAR.			PLURAL.		
NOM.	POSS.	OBJ.	NOM.	POSS.	OBJ.
who	whose	whom	who	whose	whom
which	whose	which	which	whose	which

1. **He** is a free man **whom** the truth makes free.  
— *Dryden.*
2. And **fools who** came to scoff remained to pray.  
— *Goldsmith.*
3. No **man** is born into the world **whose** work is not born with him. — *Lowell.*

**Who.** Note from the foregoing typical sentences that *who* is used in referring to persons.

*Who* is sometimes used in referring to animals or things personified ; as, —

1. Invite the **rook who**, high amid the boughs,  
In early spring his airy city builds. — *Thomson*.
2. Italia ! **Italia ! thou who** hast the fatal gift of beauty.  
— *Byron*.

**152.** Note from the following typical sentences that *which* is used in referring to things.

**153.** Note from sentence (3) that *which* may be used with its antecedent, having the force of an adjective. ***Which.***

1. Gratitude is the fairest **blossom which** springs from the soul. — *Ballou*.
2. There is a **stream whose** course is hidden. — *Emerson*.
3. The taking of **which bark** I verily believe was the ruin of every mother's son of us. — *Kingsley*.
4. Life is a **bubble which** any breath may dissolve.  
— *Greeley*.

*Which* was formerly used in referring to persons ; as, —

Our **Father which** art in heaven, etc.

*Which* with a preposition has as an equivalent expression the word *where* + the corresponding preposition affixed ; as, — *in which* = *wherein* ; *by which* = *whereby* ; *to which* = *whereto* ; *with which* = *wherewith*.

**154.** Note in the following typical sentences that the relative pronoun *that* is used in referring to persons, animals, or things. ***That.***

- That.**
1. **All** are not merry **that** dance lightly. — *Herbert*.
  2. The **fur that** warms a monarch warmed a bear. — *Pope*.
  3. The man recover'd of the bite,  
The **dog** it was **that** died. — *Goldsmith*.
  4. And the poor **man that** knows him laughs loudest of all. — *Holmes*.

*That* is the oldest of the relative pronouns and originally was a demonstrative pronoun.

Because *that* may be used both in referring to persons and things, it is sometimes preferred to *who* or *which* when the relative has two or more antecedents representing both persons and things.

*That* is also used for the sake of euphony in taking the place of *who* or *which* when their use in consecutive clauses would sound unpleasant.

**155.** *That* is the general and in most cases the preferable restrictive relative pronoun.

**156.** In the following cases *who* and *which* are now usually regarded as the preferable relative pronouns, even in restrictive relative sentences.

I. When the antecedent is a personal pronoun ; as, —

1. **He** laughs at scars **who** never felt a wound.  
— *Shakespeare*.
2. **They** never fail **who** die in a great cause. — *Byron*.
3. **He** only **who** gave life has a power over it.  
— *Richardson*.

II. When the antecedent is a demonstrative pronoun ; as, —

1. You will always find **those who** think they know your duty better than you know it. — *Emerson*.

2. There is no weariness like **that which** arises from doubting. — *South*.

III. When the antecedent is an indefinite pronoun referring to persons ; as, —

1. The real man is **one who** always finds excuses for others, but never excuses himself. — *Beecher*.

2. Our chief want in life is **somebody who** shall make us do what we can. — *Emerson*.

IV. When the antecedent is a gender noun which has a pronoun used with it ; as, —

1. Every **person** is near to you **whom** you can bless.

— *Channing*.

2. All **men who** have sense and feeling are being continually helped. — *Ruskin*.

V. When the relative pronoun is used as the object of a preposition.

*That* is never used as a subsequent *after* a preposition. *That* as the subsequent of a preposition has the preposition at the end of the relative clause ; as, —

I saw the man **that** you refer to.

Form sentences with *that* as subsequent of the prepositions, *through*, *under*, *between*, and the awkwardness of the construction will be evident.

*That* is sometimes used with the prepositions, *by*, *for*, *to*, *of*, but in other cases the relative pronoun *which* is used ; as,

1. Style is the gossamer **on which** the seeds of truth float through the world. — *Bancroft*.

2. We have reached the mountain **from which** all these drift boulders were detached. — *Emerson*.

VI. When the relative pronoun is in juxtaposition to the demonstrative conjunction, *that*; *as*, —

So true it is **that** Nature has caprices **which** art cannot imitate. — *Macaulay*.

VII. When the relative pronoun is separated from its verb, and has an isolated position in the sentence; *as*, —

1. I mean the man **who**, when the distant poor need help, denies them nothing but his name. — *Cowper*.

2. The law is a gun **which**, if it misses a pigeon, kills a crow. — *Lytton*.

**157.** Note that *what* in the following typical sentences has not an antecedent expressed.

**What.** 1. The head best leaves to the heart **what** the heart alone divines. — *Alcott*.

2. **What** men call accident is God's part. — *Bailey*.

*What* is the neuter singular form of *who*, and when used alone is always in the neuter singular.

**158.** As the form and use of *what* are always definitely known, the antecedent of *what* can readily be inferred, and for that reason is generally omitted.

Antecedent of **What.** **159.** The antecedent of *what* when formerly it was expressed was *that*, and very rarely a neuter pronoun in the singular; *as*, —

1. **That what** he wills he does. — *Shakespeare*.
2. **That what** cannot be repaired is not to be regretted.  
— *Johnson*.
3. **That what** is extremely proper in one company is highly improper in another. — *Chesterfield*.
4. **That what** will come, and must come, shall come well.  
— *Arnold*.
5. I fear **nothing what** can be said against me.  
— *Shakespeare*.

**160.** When the antecedent of *what* is expressed for the sake of emphasis, it takes the unusual, hence the emphatic, position of following the relative pronoun; as, —

1. **What** fates impose, **that** men must needs abide.  
— *Shakespeare*.
2. **What** a man does, **that** he has. — *Emerson*.
3. **What** the light of your mind . . . pronounces incredible, **that** in God's name leave uncredited. — *Carlyle*.

It is sometimes maintained that *what* is a compound relative pronoun either in *form* or in *use*.

**161.** *What* cannot be a compound relative pronoun in *form*, as it is a neuter singular form of *who*, the early interrogative pronoun, just as *that* with the same neuter singular ending, *t*, is a neuter singular form of the early demonstrative form. Moreover, *which*, the other element of the so-called equivalent, is itself a compound word made up of *who* + an early form of *like*, which ending is also seen in the words *each*, *such*, and *much*.

*What*  
not equal to  
*That*  
*which*.

Nor can *that which* be regarded as the grammatical or logical equivalent of *what*, but rather the equivalent of *what + its antecedent expressed or implied*.

**162.** Note that *but* in the following typical sentences is used as a relative pronoun after a negative in the clause of its antecedent.

- But.**
1. There is **not** a single **heart but** has its moments of longing. — *Beecher*.
  2. There is **no** heroic **poem but** is at bottom a biography, the life of a man. — *Carlyle*.
  3. There's **not** a **string but** attuned to mirth  
**But** has its chord in melancholy. — *Hood*.

**163.** Note that *as* in the following typical sentences is used as a relative pronoun after such words as *such*, *so*, *as*, in connection with its antecedent.

- As.**
1. Never put much confidence in **such as** put no confidence in others. — *Hare*.
  2. Life, believe, is not a dream **so dark as** sages say.  
— *Brontë*.
  3. A cottage will hold **as much happiness as** would stock a palace. — *Hamilton*.

**Antecedent Omitted.** **164.** Note from the following typical sentences that the antecedent of *who* may be omitted, when if expressed it would be a personal pronoun.

1. Who broods over the past loses courage for the future.  
— *Lanier*.
2. Who loves a garden loves a greenhouse too. — *Cowper*.
3. Whose house is of glass must not throw stones at another. — *Herbert*.

**165.** Note from the following sentences that the relative pronoun may be omitted in condensed constructions when it can readily be inferred from the context.

Relative  
Omitted.

1. Complaint is the largest tribute heaven receives.

— *Swift*.

2. Every duty we omit obscures some truth we should have known. — *Ruskin*.

3. All I have seen teaches me to trust the Creator for all I have not seen. — *Emerson*.

**166.** To the relative pronouns *who*, *which*, and *what*, are affixed the endings *ever* and *soever*, and thus are formed what are called compound relative pronouns, or **indefinite relative pronouns**.

Indefinite  
Relative  
Pronouns.

These pronouns are equivalent to a relative pronoun with an indefinite pronoun antecedent ; as, —

whoever = any one who.

whosoever = any such a one who.

whichever = any one which or anything which.

The indefinite relative pronouns formed with the ending *ever* are more generally used than those ending in *soever*.

**167.** *Whoso* is sometimes used as an indefinite relative pronoun.

**168.** *Whosoever* is declined as follows : —

SINGULAR.			PLURAL.		
NOM.	POSS.	OBJ.	NOM.	POSS.	OBJ.
who-	whose-	whom-	who-	whose-	whom-
soever	soever	soever	soever	soever	soever

No other indefinite relative pronouns are declined.

**169.** All relative indefinite pronouns excepting *whose*, *whoever*, and *whosoever* may be used with a noun having the force of adjectives.

**170.** Note from the following typical sentences that the antecedent of an indefinite relative pronoun is not expressed, and that the antecedent implied or embodied in the pronoun does not refer to definite persons or things, but to persons or things in a general or an indefinite way.

1. **Whatever** is worth doing at all is worth doing well.

— *Chesterfield*.

2. **Whoso** lives for humanity must be content to lose himself. — *Frothingham*.

3. **Whatever** day

Makes man a slave, takes half its worth away. — *Pope*.

4. **Whatsoever** kind of man he is, you at least give him full authority over your son. — *Ruskin*.

5. **Whatsoever** is worthy of their love is worthy of their anger. — *Denham*.

**171.** A relative pronoun has the same gender, number, and person as its antecedent.

**172.** To parse a relative pronoun is to answer the following questions : —

1. What kind of relative pronoun is it ?
2. What is its antecedent ?
3. For what does the antecedent stand ?
4. In what respect does it agree with its antecedent ?
5. What is its construction in the sentence ?

Parse *who* in the sentence, "He who gives joy finds joy."

1. *Who* is a restrictive relative pronoun used instead of *that*, because the antecedent is a personal pronoun. (See 156, I.)

2. The antecedent is the word *he*.

3. The antecedent *he* is used to refer to a person.

4. *Who* agrees in gender, number, and person with *he*.

5. *Who* is the subject nominative of the verb *give*.

Parse the relative pronouns in the following sentences:—

1. Goodness is the only investment that never fails.

— *Thoreau*.

2. A verse may find him who a sermon flies.

— *Herbert*.

3. There are occasions on which all apology is rudeness.

— *Johnson*.

4. We have always pretensions to fame which, in our hearts, we know to be disputable. — *Id*.

5. He only is exempt from failure who makes no effort.

— *Whately*.

6. Admiration is a youthful fancy which scarcely ever survives to maturer years. — *Shaw*.

7. And eyes disclosed what eyes alone could tell.

— *Dwight*.

8. Who listens once will listen twice. — *Byron*.

9. There is no fireside, howsoe'er defended,

But has one vacant chair. — *Longfellow*.

10. Whatever makes men good Christians makes them good citizens. — *Webster*.

11. We may learn by practice such things upon earth as shall be of use to us in heaven. — *E. H. Chapin*.

Parse the personal, indefinite, demonstrative, interrogative, and relative pronouns in the following sentences : —

1. Tell me the tales that to me were so dear. — *Bailey*.
2. Nature designed us to be of good cheer. — *Jerrold*.
3. A wise man will find us to be rogues by our faces.  
— *Swift*.
4. Show me a thoroughly contented man, and I will show you a useless one. — *Shakespeare*.
5. The God who gave us life, gave us liberty at the same time. — *Jefferson*.
6. Something is lost in accuracy, but much is gained in effect. — *Macaulay*.
7. For what is glory but the blaze of fame? — *Milton*.
8. There is nothing like fun, is there? I haven't any myself, but I do like it in others. — *Haliburton*.
9. The glories of the possible are ours. — *Taylor*.
10. What is mind? No matter. What is matter? Never mind. What is the soul? It is immaterial. — *Hood*.
11. It is no merit of mine that he loves me. — *Eliot*.
12. Obedience completes itself in understanding.  
— *Brooks*.
13. Talent is that which is in a man's power. Genius is that in whose power a man is. — *Lowell*.
14. Who loves not more the night of June  
Than cold December's gloomy noon? — *Scott*.
15. Brutus was Cæsar's friend, and you were mine.  
— *Longfellow*.
16. Life is a succession of lessons, which must be lived to be understood. — *Emerson*.
17. There is no vice so simple, but assumes  
Some mark of virtue on his outward parts.  
— *Shakespeare*.
18. Take in the ideas of the day; drain off those of yesterday. — *Lytton*.

19. Nothing can bring you peace but yourself.

— *Emerson.*

20. They have no other doctor but sun and the fresh air, and that such an one as never sends them to the apothecary. — *South.*

21. There is nothing certain in man's life but this, that he must lose it. — *Meredith.*

22. Those are generally good at flattery who are good for nothing else. — *South.*

23. But whoso is heroic will always find crises to try the edge. — *Emerson.*

24. All join to guard what each desires to gain. — *Pope.*

25. He was the first man of the time in which he grew.

— *Choate.*

26. Friends, if we be honest with ourselves, we shall be honest with each other. — *Macdonald.*

27. It is what we give up, not what we lay up, that adds to our lasting store. — *Ballou.*

28. Talking over the things which you have read with your companions fixes them on the mind. — *Watts.*

29. Those who bring sunshine to the lives of others cannot keep it from themselves. — *Barrie.*

30. To persevere in one's duty, and be silent, is the best answer to calumny. — *Washington.*

31. I have no other but a woman's reason; I think him so because I think him so. — *Shakespeare.*

32. About everything he wrote there was a certain natural grace and decorum. — *Macaulay.*

33. There were none of the Grogians but could sing a song, or of the Marjorams but could tell a story. — *Goldsmith.*

34. I hate the man who builds his name

On ruins of another's fame. — *Gay.*

35. Each man is a hero and an oracle to somebody, and to that person whatever he says has an enhanced value.

— *Emerson.*

36. To Truth's house there is a single door, which is experience. — *Taylor*.

37. We must have an intellectual quality in all property and in all action, or they are naught. — *Emerson*.

38. Inner sunshine warms not only the heart of the owner, but all who come in contact with it. — *Fields*.

39. Our affections are our life. We live by these. They supply our warmth. — *Channing*.

40. A sharp tongue is the only edged tool that grows keener with constant use. — *Irving*.

41. Lepidus flatters both, of both is flattered, but he neither loves, nor either cares for him. — *Shakespeare*.

42. I feel like one who treads alone  
Some banquet hall deserted,  
Whose lights are fled, whose garlands dead,  
And all but he departed. — *Moore*.

43. How happy could I be with either,  
Were t'other dear charmer away!  
But while ye thus tease me together,  
To neither a word will I say. — *Gay*.

44. There is no time so miserable but a man may be true.  
— *Shakespeare*.

#### F. SUMMARY OF DEFINITIONS.

**Summary of Definitions.** A pronoun is a reference word used to represent some person or thing.

An antecedent is a noun or an equivalent to which a pronoun may refer for definiteness of meaning.

Person is that property of pronouns which is used to designate the relation of a person as speaking, spoken to, or spoken about.

A **personal pronoun** is a pronoun which by its form distinguishes the relation of person.

A **neuter pronoun** is a pronoun that does not distinguish the property of gender, and has a neuter noun as its antecedent.

A **compound personal pronoun** is a personal pronoun compounded with the word *self*.

A **compound neuter pronoun** is a neuter pronoun compounded with the word *self*.

An **emphatic or intensive pronoun** is a compound personal or neuter pronoun used to emphasize that which is named by a noun, or that which is represented by the pronoun itself or in connection with a pronoun implied.

A **reflexive pronoun** is a compound personal or neuter pronoun used to refer to the same person or thing designated by the subject of the verb of the sentence.

A **demonstrative pronoun** is a pronoun that directs attention to that which it is used to represent.

An **indefinite pronoun** is a pronoun used to refer to any or to no specific person or thing, or to an indefinite quantity or number of persons or things.

A **compound indefinite pronoun** is an indefinite pronoun compounded with the word *thing* or *body*, or with another indefinite pronoun.

An **interrogative pronoun** is a pronoun used in asking a question.

An **indirect sentence** is an interrogative sentence used as a noun clause.

A **relative pronoun** is a pronoun that is used to connect the sentence which it introduces to the antecedent to which it refers.

A **restrictive relative pronoun** is a pronoun that introduces a sentence that defines or restricts the meaning of its antecedent.

A **supplementary relative pronoun** is a pronoun that is used to introduce a sentence that states an additional fact about its antecedent.

An **indefinite relative pronoun** is a relative pronoun compounded with the endings *so*, *ever*, and *soever*.

#### OUTLINE CLASSIFICATION OF PRONOUNS.

##### I. Classes.

##### 1. Personal and neuter.

1. Simple.

2. Compound.

a. Intensive or Emphatic.

b. Reflexive.

##### 2. Demonstrative.

##### 3. Indefinite.

1. Simple.

2. Compound.

##### 4. Interrogative.

##### 5. Relative.

1. Simple.

2. Indefinite or compound.

- II. Gender — same as Nouns. (See page 63  
*et seq.*)
- III. Number — same as Nouns. (See page 70  
*et seq.*)
- IV. Case — same as Nouns. (See page 77 *et*  
*seq.*)

See also Outline Classification of Nouns, page  
101.

## III. ADJECTIVES.

## A. CLASSES.

**Adjectives.**     **173.** An adjective is a word used with a noun to designate more definitely that for which the noun stands. (See 46.)

**174.** An adjective may be used also with pronouns or constructions used as equivalents of nouns.

An adjective may occupy different positions in the sentence with reference to its noun.

1. Speech is **great**, but **silence** is **greater**. — *Carlyle*.
2. Joy is the **best** of wine. — *Eliot*.
3. An infatuated man is not only **foolish** but **wild**.  
— *Crabbe*.

Note that each of the adjectives in full-faced type in the foregoing sentences follows the copulative verb with which it is joined to form the predicate, and refers to the subject noun with which it is used.

**Predicate**     **175.** Such adjectives are called **predicate adjectives.** (See 49.)

1. **A loving** heart is **the truest** wisdom. — *Dickens*.
2. **Fine** manners are **the** mantle of **fair** minds. — *Alcott*.
3. **The smallest** act of charity shall stand us in **great** stead. — *Atterbury*.

Note that each of the adjectives in full-faced type in the foregoing sentences precedes the noun with which it is used.

**176.** Such adjectives are called **attributive adjectives**. Attributive  
Adjectives.

1. This power of woman, **natural** to her, never sleeps until modesty is gone. — *Addison*.

2. A female friend, **amiable**, **clever**, and **devoted**, is a possession more **valuable** than parks and palaces. — *Beaconsfield*.

3. He has an intellectual vision, **clear**, **wide**, **piercing**, **methodical**. — *Carlyle*.

Note that each of the adjectives in full-faced type in the foregoing sentences directly follows the noun with which it is used.

**177.** Such adjectives are called **appositive adjectives**. Appositive  
Adjectives.

Name the predicate, the attributive, and the appositive adjectives in the following sentences:—

1. Her voice was ever soft,  
Gentle and low, an excellent thing in woman.  
— *Shakespeare*.
2. The soul's dark cottage, battered and decayed,  
Lets in new light through chinks that time has made.  
— *Waller*.
3. The fir trees dark and high;  
I used to think their slender tops  
Were close against the sky. — *Hood*.
4. Flavia, most tender of her own good name,  
Is rather careless of her sister's fame. — *Cowper*.

5. Humor, warm and all-embracing as the sunshine, bathes its objects in a genial and abiding light.

— *Whipple.*

(Review pages 22, 23, 24.)

**Descriptive Adjective.** **178.** An adjective used to describe or tell the kind or quality of that for which the noun stands is called a **descriptive adjective**.

*Descriptive* is from the Latin *descriptivus* — having the quality of describing; as, —

1. The **crimson** moon . . . foretells the harvest near.

— *Thurlow.*

2. A **proud** heart and a **lofty** mountain are never powerful. — *Eliot.*

3. These **little** things are great to **little** men. — *Goldsmith.*

**Quantitative Adjective.** **179.** An adjective used to designate how many there are or how much is contained in that for which the noun stands is called an adjective of quantity or a **quantitative adjective**.

*Quantitative* is from the Latin *quantitivus* — how many.

1. A countryman between **two** lawyers is like a fish between **two** cats. — *Franklin.*

2. The rugged cliff has a **thousand** faces in a **thousand** hours. — *Emerson.*

3. A **little** snow tumbled about becomes a mountain.

— *Shakespeare.*

**Demonstrative Adjective.** **180.** An adjective used to direct attention to that for which the noun stands is called a **demonstrative adjective**.

1. Sweet Emma Moreland of **yonder** town,  
Met me walking in **yonder** way. — *Tennyson*.
2. **Yon** gray lines that fret **the** clouds are messengers of  
day. — *Shakespeare*.
3. This was **the** opinion and practice of **the latter** Cato.  
— *Swift*.
4. It is a maxim that those to whom everybody allows  
**the second** place have an undoubted title to **the first**. — *Id*.

Note that the demonstrative adjectives in full-faced type in the following sentences are used to designate the numerical order of that which is named by the noun.

1. Our poetry in the **eighteenth** century was prose; our  
prose in the **seventeenth**, poetry. — *Hare*.
2. The **first** step to greatness is to be honest. — *Johnson*.

**181.** Such demonstrative adjectives are sometimes called **ordinal numeral adjectives**.

Ordinal  
Numeral  
Adjective.

*Ordinal* is from the Latin *ordo*—an order.

**182.** Numeral adjectives of quantity are sometimes called **cardinal numeral adjectives**.

Cardinal  
Numeral  
Adjective.

*Cardinal* is from the Latin *cardinalis*—chief or principal.

Note that the demonstrative adjectives in the following sentences are used to point out any one of a group or class of persons or things, or a particular individual group or class of persons or things.

1. **A** miser grows rich by seeming poor. — *Shenstone*.
2. Generosity is **the** flower of justice. — *Hawthorne*.

3. **A** man of pleasure is **a** man of pains. — *Young*.

4. **The** second sober thought of **the** people is seldom wrong. — *Van Buren*.

**Article.**     **183.** Such demonstrative adjectives are called **articles**.

**Indefinite Articles.**     **184.** The article that is used to point out any one of a group or class of persons or things is called the **indefinite article**.

**Definite Articles.**     **185.** The article that is used to point out a particular group or class of persons or things is called the **definite article**.

**An or A.**     **186.** The indefinite article *an* with its shortened form *a* is from *ane*, an early form of *one*. It is used to point out any one person from a class of persons or any one thing from a class of things. As the indefinite article is singular in its meaning, it cannot be used with a noun in the plural number, and as it designates one from a class, it cannot be used with a noun that is the name of a class.

Explain why an article cannot be used in the places indicated in the following sentences : —

1. We saw a strange kind of <sup>^</sup>bird.
2. <sup>^</sup>Woman is the equal of <sup>^</sup>man.
3. <sup>^</sup>Idlers always have some sort of <sup>^</sup>excuse.
4. The letter will bring some such <sup>^</sup>answer.
5. Lincoln was not that type of <sup>^</sup>hero.

Note the following expressions. It has sometimes been maintained that the indefinite article is used with

a noun in the plural number. Note that in each of those cases the indefinite article has its original meaning of *one*, and is used to point out the following adjective as a numerical group, and both together are used with the following noun.

**A** hundred men. **A** thousand years. **A** million dollars.

**187.** Note from the following examples that *an* is used before words beginning with a vowel sound.

**An** enemy, **an** heir, **an** owl, **an** hour, **an** ocean, **an** honest man, **an** umbrella.

**188.** Note from the following examples that *a* is used before words beginning with a consonant sound.

**A** country, **a** horse, **a** map, **a** hen, **a** youth, **a** unit, **a** useful book, **a** European, **a** yew tree, **a** university, **a** wonder, many **a** one.

Some writers use *an* before words beginning with *h* and not accented on the first syllable; as, **an** hypothesis, **an** hysterical laugh, **an** historical essay, **an** hygrometer.

**189.** The definite article, *the*, is an old masculine demonstrative form, the neuter singular form of which was *that*, and it still retains its demonstrative use in pointing out definitely that for which the noun stands. *The* is used with its substantive word to point out as known, definite, or important an individual person or thing, or group of persons

***The.***

or things, or a class of persons or things; as, **the** boy; **the** Alps; **the** diamond; **the** Irish; **the** Smiths; **the** good; **the** Ohio; **the** United States; **the** mineral kingdom; Gladstone, **the** statesman; Webster, **the** orator.

Observe how articles are used in the following compound constructions : —

1. In his own household he was **the** prophet, priest, and king.
2. Cæsar was **a** general, statesman, and historian.
3. **The** sovereign wore **a** black and white robe.
4. We saw **the** old and famous castle.

**190.** Note from the foregoing sentences that an article which is used with two or more nouns designating the same person or thing is placed only before the first noun, and when used with a noun having two or more adjectives, the article is placed before only the first adjective.

Construct or select eight additional sentences illustrating the foregoing rule.

**191.** Note from the following typical expressions that the article precedes the general adjective used with the same noun.

**An** earnest man, **the** whole company, **a** beautiful scene, **the** final review, **a** glorious sunrise, **a** majestic mountain.

Such words as *all*, *both*, *many*, *such*, *what*, or adjectives modified by the adverbs, as *how*, *too*, and *so*, may

precede the article ; as, **all the** soldiers, **both the** boys, **many a** man, **such an** hour, **what a** day, **as good an** idea, **how great a** trial, **too wise a** man, **so good a** precept.

**192.** Note from the following sentences that an article which is used with two or more nouns referring to different persons or things is placed before each noun, and when the noun is not expressed the article is placed before each adjective that represents the noun implied.

1. **The** general, **the** colonel, and **the** captain were in consultation.

2. We saw **a** lion, **a** tiger, and **a** man in **the** same cage.

3. He had in his yard **the** brown, **the** green, **the** yellow, and **the** purple quartz.

4. **The** master drove **a** black and white horse.

Construct or select eight additional sentences illustrating the foregoing case.

NOTE. — In the foregoing cases, when the article is regularly omitted, it may be used for the sake of emphasis, and when the article is regularly used in constructions regarded as a unit ; as, —

1. He will be **a** better and **a** wiser man.

2. He was **the** orator and **the** statesman of his age.

3. He handed him **the** pen and **the** ink.

4. **The** boy and **the** girl have gone to school.

5. **A** horse and **a** wagon stood at the door.

Explain the presence and absence of articles in the connected constructions in the following sentences : —

1. The firmest and noblest ground on which people can live is truth. — *Emerson*.

2. The edges and corners of the box were carved with most wonderful skill. — *Hawthorne*.

3. Mountains have a grand, stupid, lovable tranquillity.  
— *Holmes*.

4. The hammer and the anvil are the two hemispheres of every true reformer's character. — *Holland*.

5. The foolish and the dead alone never change their opinions. — *Lowell*.

6. The sleeping ocean lay like a wavy and glittering mirror. — *Cooper*.

7. The winds and the waves are always on the side of the ablest navigators. — *Gibbon*.

8. The leafy, blossoming present time springs from the whole past. — *Carlyle*.

9. Ought a gentleman to be a loyal son, a true husband, an honest father? — *Thackeray*.

10. Of these pamphlets, the longest, the bitterest, and the ablest was commonly attributed to Ferguson. — *Macaulay*.

11. A large, bare forehead gives a woman a masculine and defying look. — *Hunt*.

### B. COMPARISON.

Note that the different degrees of sweetness denoted by the following adjectives are designated by different forms of the adjective.

**Sweet, sweeter, sweetest.**

These different forms are called comparative forms of the adjective.

Some adjectives of quantity are also used to express comparison.

**Comparison.**    **193.** The property of adjectives that designates the degrees of quality or characteristic of that for which the noun stands is called **comparison**.

*Comparison* is from the French *comparaison* — the act of comparing.

**194.** The different forms used to indicate the different steps in comparison are called **degrees of comparison**.

*Degree* is from the French *degré* — a step.

Note that each adjective in full-faced type in the following sentences is the simplest form of the adjective.

1. The **wise** man is but a **clever** infant. — *Carlyle*.
2. A **small** unkindness is a **great** offense. — *More*.
3. A **narrow** mind begets obstinacy. — *Dryden*.

Note that this simple form of the adjective is the basis of other forms.

**195.** The simplest form of the adjective and the form used as the basis of comparison is called the **positive degree**.

**Positive  
Degree.**

*Positive* is from the Latin *positivus* — absolute.

Note that in the positive degree a certain degree of quality or characteristic is assumed to be possessed.

Note that each adjective in full-faced type in the following sentences is used to designate a quality or characteristic as one degree higher or lower than that designated by the positive degree.

1. Character is **higher** than intellect. — *Emerson*.
2. No man is **wiser** for his learning. — *Selden*.
3. The **higher** a man is in grace, the **lower** he will be in his own esteem. — *Spurgeon*.

**Comparative Degree.** **196.** The form of the adjective that is used to designate a quality or a characteristic as one degree higher or lower than that designated by the positive degree is called the **comparative degree**.

*Comparative* is from the Latin *comparativus* — not absolute, relative.

Note that each adjective in full-faced type in the following sentences is used to designate a quality or a characteristic in the degree highest or lowest from that designated by the positive degree.

1. The **greatest** firmness and the **greatest** mercy.  
— *Longfellow*.
2. The **best** hearts are the **bravest**. — *Sterne*.
3. The **deepest** rivers make **least** din. — *Sterling*.

**Superlative Degree.** **197.** The form of the adjective that is used to designate a quality or a characteristic in the degree highest or lowest from that designated by the positive degree is called the **superlative degree**.

*Superlative* is from the Latin *superlativus* — supreme or highest.

Note that the comparative and superlative degrees are degrees relative to the positive degree, and consequently relative to each other.

Note that the comparative degree is used when two persons or things are compared, and the superlative degree is used when more than two things are compared.

**Inflectional** Note the inflection of the following adjectives in the different degrees of comparison : —

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
cold	cold-er	cold-est
warm	warm-er	warm-est
stout	stout-er	stout-est
fat	fatt-er	fatt-est
sad	sadd-er	sadd-est
wise	wise-r	wise-st
fine	fine-r	fine-st
holy	holie-r	holie-st
merry	merrie-r	merrie-st

Note that the foregoing adjectives in the positive degree are generally words of one syllable. **Regular.**

Note that the comparative degree is formed by affixing *er* or *r* to the positive degree, and the superlative degree is formed by affixing *est* or *st* to the positive degree.

Note that when the positive degree ends in a consonant the *er* and *est* affixes are used.

Note that when the positive degree ends in a vowel the affixes *r* and *st* are used.

Note that in adjectives ending in a consonant preceded by a short vowel, the final consonant is doubled before adding *er* and *est*.

Note that final *y* is changed to *ie* before adding the affixes *r* and *st*. (See Sect. 95, I., Note 1.)

**198.** Note that the following adjectives have an irregular form of comparison : — **Irregular.**

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
1. { bad ill evil	worse	worst

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
2. far	{ farther { further	{ farthest { furthest
3. { good { well	better	best
4. hind	hinder	{ hindmost { hindermost
5. late	{ later { latter	{ latest { last
6. { many { much	more	most
7. { near { nigh	{ nearer { nigher	{ nearest { highest { next
8. old	{ older { elder	{ oldest { eldest
9. little	{ less { lesser	least

**199.** Note that the following adjectives have no form for the positive degree : —

COMPARATIVE.	SUPERLATIVE.
inner	{ inner { innermost
nether	nethermost
outer	{ outmost { outermost
utter	{ utmost { uttermost
upper	{ upmost { uppermost
under	undermost

Note that *lesser* is a double comparative form, and *hindermost*, *innermost*, *nethermost*, *outermost*, *uttermost*,

*uppermost*, form the superlative by affixing *most* to the comparative form.

**200.** Note that the following adjectives have only a comparative form:—

**After, over, rather.**

Some adjectives and nouns ending in *most* are superlative in force, but do not distinguish any positive or comparative degree; as, —

**Hithermost, northernmost, eastmost, endmost, and topmost.**

**201.** Note from the following sentences that **Adverbial.** adjectives may have variations of degrees expressed as equivalents to inflectional comparison by using the adverb *more* before the positive degree of the adjective to form a comparative, and *most* before the positive to form the superlative degree.

1. Joy is **more divine** than sorrow, for joy is bread and sorrow is medicine. — *Beecher*.

2. The **most enthusiastic** man in a cause is rarely chosen as a leader. — *Helps*.

This is sometimes called comparison by adverbs or adverbial mode of comparison.

There is no established rule that can be laid down for the use of the inflectional or the adverbial mode of comparison, but the tendency is in the direction of using the inflectional comparison with adjectives of one syllable, and the adverbial mode of comparison with words of two or more syllables. With adjectives of

two syllables the use of the mode of comparison is largely determined by euphony.

**202.** Note from the following sentences that when two connected forms of comparison are used in the same sentence, the inflected form precedes the adverbial form of comparison.

1. The **highest** and **most lofty** trees have the most reason to dread the thunder. — *Rollin*.

2. The **deepest** and **most passionate** love is that which survives the death of esteem. — *Ouida*.

3. The **purest** and **most thoughtful** minds are those which love color the most. — *Ruskin*.

**203.** Note from the following sentences that *less* with the positive degree of an adjective may form a comparative degree, and *least* with the positive degree may form the superlative degree of comparison. This is sometimes called the descending scale of comparison.

1. Men are **less forgiving** than women. — *Richardson*.

2. Mammon led them on;

Mammon, the **least erective** spirit that fell  
From heaven. — *Milton*.

Note from the following sentences that the adverbs, *too* and *very*, with the positive degree of an adjective may be used to express an implied comparison in an absolute sense, that is, without any comparison with the rest of a class.

1. They live **too long** who happiness outlive. — *Dryden*.

2. Men are never **very wise** in the exercise of a new power. — *Channing*.

In early English the comparative and superlative degrees of the adjective were sometimes used in an absolute sense, the comparative degree being equal to *too* with the positive, and the superlative degree in the sense of *very* with the positive. This superlative use is still retained in some expressions in the language ; as, —

My **dearest** mother, etc.

The meaning of some adjectives is such as to make relative comparison impossible ; as, —

**eternal, indefinite, first, weekly, etc.**

It must, however, be remembered in connection with the limitation of the comparison of many adjectives that words have a general and a technical meaning, and in common speech and writing the general rather than the technical meaning is employed and understood. Many adjectives that could not be compared from the standpoint of their technical meaning are in commonly accepted usage comparable from the standpoint of their general meaning.

Note the general and the technical meaning of such words as, —

**round, black, empty, perfect, extreme, chief, etc.**

Name the adjectives in the following sentences, tell to what class each one belongs, and compare all that are found in the comparative or superlative degrees : —

1. The beams of joy are made better by reflection.

— *Fuller.*

2. It is easier to suppress the first desire than to satisfy all that follow it. — *Franklin.*



*C. SUMMARY OF DEFINITIONS.*

An **adjective** is a word used with a noun to designate more definitely that for which the noun stands.

A **predicate adjective** is an adjective used with a copulative verb to form the predicate.

An **attributive adjective** is an adjective that precedes the noun with which it is used.

An **appositive adjective** is an adjective that immediately follows the noun with which it is used.

A **descriptive adjective** is an adjective that is used to describe the kind or quality of that for which the noun stands.

A **quantitive adjective** is an adjective that is used to distinguish how many there are, or how much is contained in that for which the noun stands.

A **demonstrative adjective** is an adjective that is used to direct attention to that for which the noun stands.

An **article** is a demonstrative adjective that is used to point out any one of a group or class of persons or things, or point out a particular individual group or class of persons or things.

The **indefinite article** is the article that is used to point out any one of a group or class of persons or things.

The **definite article** is the article that is used to point out a particular group or class of persons or things.

**Comparison** is the property of adjectives that designates the degree of quality or characteristic of that for which the noun stands.

**Degrees of comparison** are the different steps of comparison.

The **positive degree** is the simple form of the adjective used as the basis or absolute degree of comparison.

The **comparative degree** is the form of the adjective used to designate a quality or a characteristic as one degree higher or lower than that designated by the positive.

The **superlative degree** is the form of the adjective used to designate a quality or a characteristic in the degree highest or lowest from that designated by the positive.

**Inflectional form of comparison** is the form of comparison expressed by inflectional endings.

**Less** and **least** may be used with the positive degree to express comparison.

**Too** and **very** may be used with the positive degree to express an implied comparison.

**Adverbial form of comparison** is the form of comparison expressed by adverbs in connection with the positive degree of the adjective.

*OUTLINE CLASSIFICATION OF ADJECTIVES.*

## I. Classes.

1. As to position.
  1. Predicative.
  2. Attributive.
  3. Appositive.
2. As to use.
  1. Descriptive.
  2. Quantitive.
  3. Demonstrative.
    - a. Ordinal Numeral.
    - b. Cardinal Numeral.
    - c. Article.
      1. Definite.
      2. Indefinite.

## II. Comparison.

1. Degrees.
  1. Positive.
  2. Comparative.
  3. Superlative.
2. Forms.
  1. Inflectional.
    - a. Regular.
    - b. Irregular.
  2. Adverbial.

## IV. VERBS.

## A. CLASSES OF VERBS.

A **verb** is a word used to assert something about some person or thing. (See 30.)

A verb usually expresses action; as, —

Petty laws breed great crimes. — *Ouida*.

A verb is sometimes used to express a state; as, —

She sleeps! My lady sleeps. — *Longfellow*.

Auxiliary  
Verbs.

**204.** Note that the verbs in full-faced type in the following sentences have lost their own meaning, and are used to help the verbs with which they are joined in the expression of their meaning. Such verbs are called **auxiliary verbs**.

1. The advice that **is** wanted is generally unwelcome.

— *Johnson*.

2. Difficulties **are** meant to rouse, not discourage.

— *Channing*.

3. In all ages solitude **has been** called for, **has been** flown to. — *Disraeli*.

Notional  
Verbs.

**205.** Verbs that retain their meaning in expressing an action are called **notional verbs**; as, —

1. We **see** the world, each of us, with our own sight, and **make** from within us the world we **see**. — *Thackeray*.

2. By attention, ideas are **registered** on the memory.

(Review 35.)

— *Locke*.

**206. A transitive verb** is one that requires an object to complete the idea of the action expressed by the verb. Transitive  
Verb.

*Transitive* is from the Latin *transitivus*—a going over, and refers to the idea that the action expressed by the transitive verb generally goes over and terminates on an object; as,—

1. Pedantry **crams** our heads with lumber. — *Colton*.
2. We **cultivate** literature on a little oatmeal. — *Smith*.

Note whether the idea expressed by the transitive verbs in the following sentences can be said to go over and terminate on objects: —

1. The rich man's son **inherits** cares. — *Lowell*.
2. Every life **has** some secret pain. — *Channing*.
3. Blown roses **hold** their sweetness to the last. — *Dryden*.
4. These **possess** wealth as sick men **possess** fevers.

— *Johnson*.  
(Review 36.)

**207. An intransitive verb** is one that does not require an object to complete the idea of the action expressed by the verb; as, — Intransitive  
Verb.

I **was born** an American, I **live** an American, I **shall die** an American. — *Webster*.

**208.** Many verbs are used either as transitive or intransitive verbs. Some intransitive verbs may be used as transitive verbs, and nearly all transitive verbs may be used as intransitive verbs.

1. For I know that Death is a guest divine  
Who shall **drink** my blood as I **drink** this wine.  
— *Winter*.

2. He **was** a bold man that first **ate** an oyster. — *Swift*.

3. Strive mightily, but **eat** and **drink** as friends.

— *Shakespeare*.

Note that the verbs *drink* and *ate* in foregoing sentences (1) and (2) are transitive in use.

Note that in foregoing sentence (3) the same verbs are intransitive in use.

1. The man who can **overcome** his own terror is a hero and more. — *Macdonald*.

2. Youth and health have **withstood** well the voluntary hardships of her lot. — *Eliot*.

3. Four gray walls and four gray towers

**Overlook** a space of flowers. — *Tennyson*.

4. I **ran over** their cabinet of minerals. — *Addison*.

5. I **was** told to **look after** you once, and I mean to do so.

— *Kingsbury*.

6. All great men **come out of** the middle classes.

— *Emerson*.

Note in the foregoing sentences that intransitive verbs are formed into transitive verbs by prefixing prepositions to intransitive verbs, as in sentences (1), (2), (3), or by joining prepositions with transitive verbs, as in sentences (4), (5), (6).

1. He **sleeps** his last **sleep**, he has fought his last battle.

— *Heath*.

2. Your old men shall **dream dreams**. — *Bible*.

3. Creator Venus . . .

Beneath the sliding sun thou **runn'st** thy race.

— *Dryden*.

Cognate  
Objects.

209. Note from the foregoing sentences that some intransitive verbs may become so far tran-

sitive verbs as to admit of an object noun of kindred meaning. Such objects are called **cognate objects**.

*Cognate* is the from Latin *cognatus* — related or akin.

As nearly all transitive verbs are also used as intransitive verbs, any possible classification of reasons for change from transitive to intransitive verbs would prove more misleading than helpful.

Certain verbs are most frequently used with *it* as a subject; as, **it rains, it snows, it hails, it grows dark, it lightens, it thunders**, etc. (See page 109.)

**210.** Such verbs used in this way are called **Impersonal verbs**.

(For the verbs, **meseems** and **methinks**, see page 110.)

Most of these verbs are also used with other subjects, as, —

1. **Tears rained** from our eyes.
2. **Orders were thundered** in our ears.

(Review **37**.)

A few intransitive verbs have sometimes an incomplete meaning, and at such times are used to connect their subjects with the predicate nouns and adjectives which with these verbs are used to form predicates; as, —

1. Nothing at times **is** more **expressive** than silence.  
— *Eliot*.
2. Society **became** my glittering **bride**,  
And airy hopes my **children**. — *Wordsworth*.

**211.** Such verbs are called **copulative verbs**.

**Copulative  
Verbs.**

Name the transitive, intransitive, impersonal, complete, and incomplete verbs in the following sentences :—

1. But there are times when patience proves at fault.  
— *Browning*.
2. Peace rules the day when reason rules the mind.  
— *Collins*.
3. The dreams which nations dream come true.  
— *Lowell*.
4. No friendship can excuse a sin. — *Taylor*.
5. Literature is the fruit of thinking souls. — *Carlyle*.
6. We knew it would rain, for the poplars showed  
The white of their leaves. — *Aldrich*.
7. A true poem is a gallery of pictures. — *Lubbock*.
8. Truth is tough; it will not break like a bubble at a  
touch. — *Holmes*.
9. Silence is the consummate eloquence of sorrow.  
— *Winter*.
10. Prose is words in best order. Poetry is the best  
words in the best order. — *Coleridge*.
11. Before men made us citizens, great Nature made us  
men. — *Lowell*.
12. The greatest pleasure I know is to do a good action  
by stealth and to have it found out by accident. — *Lamb*.
13. An obstinate man does not hold opinions, but they  
hold him. — *Pope*.
14. Blessed is that man who knows his own distaff and  
has found his own spindle. — *Holland*.

### B. VOICE.

Name each noun in the following sentences that is used as the name of the doer or agent of the action expressed by the verb.

Name each noun in the following sentences that is used as the name of the object of the action expressed by the verb.

- I. { 1. Bees gather honey.  
2. Honey is gathered by bees.
- II. { 1. Birds build nests.  
2. Nests are built by birds.
- III. { 1. Horses draw wagons.  
2. Wagons are drawn by horses.

Note that the two sentences in each of the foregoing groups are used to express the same thought.

Note that in the first sentence in each group the name of the agent is the subject of the verb, and the name of the object of the action is the object of the verb.

Note that in the second sentence in each of the foregoing groups the noun used as the object of the action is the subject of the verb, and the noun used as the agent is the subsequent of the preposition *by*.

Compare forms of verbs in sentences (1) and (2) of foregoing groups, and note that different forms of the verb are used, and that these forms designate whether the subject represents the agent or the object of the action expressed by the verb.

**212.** The form of the verb used to designate whether the subject is the agent or the object of the action expressed by the verb is called **voice**.

Voice.

*Voice* is from the Latin *vocare* — to utter or express by voice.

**213.** The voice of the verb used to designate that the agent of the action is the subject of the verb is called the **active voice**.

Active  
Voice.

*Active* is from the Latin *activus* — serving to express the performing of an action.

Passive  
Voice.

**214.** The voice of the verb used to designate that the object of the action is the subject of the verb is called the **passive voice**.

*Passive* is from Latin *passivus* — serving to express the receiving or suffering of an action.

State the reason why only transitive verbs can have a passive voice.

Specify the nouns and pronouns in the following sentences that are used as the agents or the objects of the action expressed by the verb. Also name each verb, and tell whether it is formed in the active or in the passive voice.

1. Memory delights old age.
2. Fair faces need no paint.
3. Fools are taught by experience.
4. Cats hide their claws.
5. Wise men are governed by reason.
6. Quiet sleep feels no foul weather.
7. No advice is needed by lucky men.
8. They were tanned by the sun.
9. The empty vessel makes the greatest sound.
10. He who sows corn will never reap grapes.
11. The sin is avoided by him who avoids the temptation.
12. Hungry horses make a clean manger.
13. He who has good health has great wealth.
14. Shame is hardened by public reproof.
15. All debts are paid by him who dies.
16. Shallow waters make most noise.

Change the following sentences with verbs in the active voice to corresponding sentences with verbs in the passive voice : —

1. Death keeps no calendar.
2. A cunning knave needs no broker.
3. Friends need no formal invitation.
4. The sleeping fox catches no poultry.
5. You take every bush for a bugbear.
6. He lights the candle at both ends.

Change the following sentences with verbs in the passive voice to corresponding sentences with verbs in the active voice : —

1. No man is flattered by adversity.
2. A great fire is kindled by a little wind.
3. No bones are broken by soft words.
4. Temptation is prevented by constant occupation.
5. Speedy journeys are made by discreet stops.
6. Friends are tried by adversity.

### C. *MODE.*

1. Heaven **blesses** humble earth. — *Platt.*
2. Heaven **bless** your expedition. — *Shakespeare.*
3. **Bless** the hand that gave the blow. — *Dryden.*

1. Note the uses and the forms of the verb, *bless*, in the foregoing sentences.

2. Note that the action expressed by the verb, *blesses*, in sentence (1) is presented to the mind as the statement of a *fact*.

3. Note that the action expressed by the verb, *bless*, in sentence (2) is presented to the mind as the statement of a *thought*.

4. Note that the action expressed by the verb *bless* in sentence (3) is presented to the mind as the statement of a *command* or exhortation.

**Mode.**     **215.** The use or form of a verb that indicates how the action or being expressed by the verb is presented to the mind is called **mood** or **mode**.

*Mode* is from the Latin *modus*—meaning manner, and refers to the way or manner or mode in which the action expressed by the verb is presented to the mind.

Note that the action expressed by each of the verbs in full-faced type in the following sentences is presented to the mind as an *actual fact*.

1. A good companion **makes** good company.
2. A rich man's failings **are covered** with money.
3. Humility often **gains** more than pride.

Note that the action expressed by each of the verbs in full-faced type in the following sentences is presented to the mind as a *fact assumed to be true*.

1. Though one grain **fills** not the sack, it helps.
2. If the old dog **barks**, he gives counsel.
3. Though the fox **runs**, the chickens have wings.

Note that the action expressed by each of the verbs in full-faced type in the following sentences is presented to the mind in the form of a question *asking for a fact*.

1. What **is** freer than a gift ?
2. Who **will hang** the bell about the cat's neck ?
3. **Is** no coin good silver but your money ?

**216.** The use or form of a verb which indicates **Indicative Mode.** that the action or being expressed by the verb is presented to the mind as a fact is called the **indicative mode**.

*Indicative* is from the Latin *indicativus* — serving to point out, and refers to its use in pointing out or directing attention to the *facts* expressed by the verb.

Note that the action expressed by each of the verbs in full-faced type in the following sentences is presented to the mind not as a fact, but as a thought; that is, something thought of.

1. God **deliver** me from the man of one book.
2. Though modesty **be** a virtue, bashfulness is a vice.
3. If a fool **have** success, it ruins him.

**217.** The use or form of a verb which indicates **Subjunctive Mode.** that the action or being expressed by the verb is presented to the mind as something thought of is called the **subjunctive mode**.

*Subjunctive* is from the Latin *subjunctivus* — joined to, and refers to the fact that this mode is usually, but not always, used in subjoined or subordinate sentences.

1. Note that the writer of foregoing sentence (1) does not state by the form of the verb, *deliver*, whether he does or does not need to be delivered, but states the thought that if need does come, *then* he prays or desires or wishes to be delivered.

2. Note that the writer of sentence (2) by the form of the verb, *be*, neither affirms nor denies that modesty is a virtue, but simply states the thought as conceded or in doubt, *then* asserts bashfulness is a vice.

3. Note that the writer of sentence (3) by the form of the verb, *have*, does not assert that a fool will or will not succeed, but simply states the thought of a supposed success, *then* asserts the fact that it will ruin him.

**Subjunctive in Principal Sentences.**     **218.** Note from the following sentences that the subjunctive mode may be used in the principal sentences.

1. Thy kingdom **come**, Thy will **be done**.
2. Heaven **reward** your goodness.
3. God **help** the poor.

**Subjunctive in Noun Clauses.**     **219.** Note in the following sentences that the subjunctive mode may be used in noun clauses.

1. Command that these stones **be made** bread.
2. Whether he **come** or not is left undecided.
3. Would that he **were** safe at home.
4. It will be to our credit that he **want** nothing.

**Subjunctive in Adverbial Clauses.**     **220.** Note from the following sentences that the subjunctive mode may be used in adverbial clauses.

1. If money **be** not your servant, it will be your master.
2. Though the heavens **be** glorious, yet they are not all stars.
3. The army was under arms lest they **be attacked**.
4. Let the truth spread till it **reach** every land and every sea.

NOTE. — The subjunctive mode is gradually falling into disuse among modern writers and speakers.

Note that the action expressed by the verbs in full-faced type in the following sentences is presented to the mind as a statement of a *command*.

1. **Stand** not upon the order of your going,  
But **go** at once. — *Shakespeare*.
2. **Come** one, **come** all, this rock shall fly  
From its firm base as soon as I. — *Scott*.

Note that the action expressed by the verbs in full-faced type in the following sentences is presented to the mind as a statement of *entreaty*.

1. **Help** me, Cassius, or I sink! — *Shakespeare*.
2. Visions of glory, **spare** my aching sight. — *Gray*.

Note that the action expressed by the verbs in full-faced type in the following sentences is presented to the mind as the statement of a *request*.

1. Never **tell** your resolution beforehand. — *Selden*.
2. **Bear** welcome in your eyes. — *Shakespeare*.

**221.** The use or form of the verb which indicates that the action or being expressed by the verb is presented to the mind as the statement of a command, an entreaty, or a request, is called the **imperative mode**. **Imperative  
Mode.**

**222.** Name each verb in the following sentences and tell in what mode it is: —

1. Your words bring daylight with them when you speak. — *Eliot*.
2. If youth be a defect, it is one that we outgrow only too soon. — *Lowell*.
3. Blessed are the horny sons of toil. — *Id.*
4. Flame is magnificent though it feed upon the homes of men. — *Stedman*.

3. Lead him, but not many works. — *Hamilton*.
4. Bless thee that art fast until he bless thee. — *Cotton*.
5. He is not but a friend he may quit the stage.  
— *Bacon*.
6. It was well said that envy keeps no holidays. — *Id.*
7. Let us have brass prepare to shed them now.  
— *Shakespeare*.
8. I praise thee Nature,  
For thou art the first part: So thou but thine. — *Milton*.
9. Nature's hands with great thoughts.  
— *Beaconsfield*.
10. Bless thee, only that thou wert born in Athens.  
— *Browne*.

### III. TENSE.

Note the time and state of action (complete or incomplete) expressed by each of the verbs in full-faced type in the following sentences:—

1. Necessary **creates** industry.
2. Necessary **created** industry.
3. Necessary **will create** industry.

Note the time and state of action (complete or incomplete) expressed by each of the verbs in the following sentences:—

1. Necessary **has created** industry.
2. Necessary **had created** industry.
3. Necessary **will have created** industry.

Note that in foregoing groups I. and II., each of the verbs in sentence 1 expresses present time, each of the verbs in sentence 2 past time, and each of the verbs in sentence 3 future time.

Note that each of the verbs in group II. designates action as completed at the time expressed by the

**223.** The form of the verb that is used to designate the time, or both the time and the state of action expressed by the verb, is called **tense**. **Tense.**

*Tense* is from Old French *tens* (*temps*) — time.

The tenses of the verb in foregoing group, I., do not designate the state, but only the time of the action expressed by the verb; hence are named from the basis of the time of the action expressed by the verb, as : —

- |                                   |                |
|-----------------------------------|----------------|
| 1. Necessity <b>creates</b> .     | Present tense. |
| 2. Necessity <b>created</b> .     | Past tense.    |
| 3. Necessity <b>will create</b> . | Future tense.  |

The tenses of the verb in foregoing group, II., designate not only the time, but also the state of the action expressed by the verb, hence are named from the basis of both the time and the state of action expressed by the verb, as : —

- |   |                        |
|---|------------------------|
| 1. Necessity <b>has created</b> .       | Present perfect tense. |
| 2. Necessity <b>had created</b> .       | Past perfect tense.    |
| 3. Necessity <b>will have created</b> . | Future perfect tense.  |

Observe the foregoing tense forms, and note that the present and past tenses have the only inflected tense forms. The other tenses are formed with the aid of auxiliary verbs.

Using *he* as subject, write out the tense forms of the verb *kill*, *killed*, to express the following conditions of *time*, or *time and state of action* : —

1. Action completed in the past time.
2. Action performed in the future time.
3. Action completed in the future time.
4. Action performed in the present time.

5. Action completed in the present time.

6. Action performed in the past time.

The foregoing sentences are in the indicative mode, active voice.

Name the verbs in the active voice, indicative mode, in the following sentences, and tell the tense of each :—

1. A bear will not attempt to fly. — *Swift*.
2. It is not so correct to say that he (Shakespeare) speaks from Nature as that she speaks through him. — *Pope*.
3. The young moon had fed her exhausted horn with the sunset's fire. — *Shelley*.
4. Love has made its best interpreter a sigh. — *Byron*.
5. I warmed both hands against the fire of life.  
— *Landor*.
6. Prayer will make a man cease from sin, or sin will entice a man to cease from prayer. — *Bunyan*.
7. A nightingale dies for shame if another bird sings better. — *Froude*.
8. Hero worship exists, has existed, and will forever exist universally among mankind. — *Carlyle*.
9. Polished brass will pass upon more people than rough gold. — *Chesterfield*.
10. God enters by a private door into every individual.  
— *Emerson*.
11. And, Father Cardinal, I have heard you say,  
That we shall see and know our friends in heaven;  
If that be true, I shall see my boy again.  
— *Shakespeare*.

#### PRESENT TENSE.

Present  
Tense.

**224.** Observe in the following sentences that the present tense may be used to designate that which the verb is used to express :—

1. As actually taking place at a present time (1).
2. As taking place at some future time, but stated in the present for vividness of expression (2) and (3).
3. As stating a general truth or custom belonging to all time (4) and (5).
4. As taking place in past time, but pictured to the mind as present for the sake of giving vividness of expression (6).

1. The noonday quiet **holds** the hill. — *Tennyson*.

2. But fifty years hence, when Truth **gets** a hearing, the muse of history will put Phocion for the Greek . . .  
— *Phillips*.

3. Traitor, I **go**, but I **return**. — *Croly*.

4. The heart **is** wiser than the intellect. — *Holland*.

5. Earth **is** but the frozen echo of the silent voice of God. — *Hageman*.

6. The anchors were weighed, the great hull swayed in the current, the bell **strikes**; the wheels **revolve**, the signal gun **gives** back its echoes in upon every structure along the shore; and the Arctic **glides** joyfully forth from the Mersey and **turns** her prow to the winding channel and **begins** her homeward run. The pilot stood and men saw him.

— *Beecher*.

#### PAST TENSE.

**225.** Observe in the following sentences that the past tense may be used to designate that which the verb is used to express: —

Past  
Tense.

1. As taking place at some time before the present, as a single act.
2. As a customary act taking place at a time before the present.

1. Then sculpture and her sister arts **revived**;  
Stone **leaped** to form, and rocks **began** to live. — *Pope*.
2. In this fool's paradise he **drank** delight. — *Crabbe*.

## FUTURE TENSE.

Future  
Tense.

**226.** Observe in the following sentences that the future tense may be used to designate that which the verb is used to express: —

1. As actually taking place some time after the present (1), (2).
  2. As stating a general truth belonging to all time (3), (4).
  3. As stating a mild command (5).
  4. As stating a customary or repeated action (6).
1. We **shall meet** in happier climes, and on a safer shore.  
— *Addison*.
  2. To-morrow the dreams and flowers **will fade**. — *Moore*.
  3. A suppressed resolve **will betray** itself in the eye.  
— *Eliot*.
  4. A wise man **will make** more opportunities than he finds. — *Beaconsfield*.
  5. You (Sherman) **will proceed** with as little delay as possible to Memphis, Tennessee, taking with you one division of your present command. — *Grant*.
  6. They **will go** to Sunday-school through storms their brothers are afraid of . . . They **will stand** behind a table at a fair all day. — *Holmes*.

NOTE. — In colloquial English the present tense with an adverb referring to future time is quite commonly used instead of the future tense; as, —

1. I leave to-morrow on an early train.
2. He starts at sunrise.

3. I am going abroad next month.
4. I remain in the city next winter.

## PERFECT TENSE.

**227.** Observe in the following sentences that the perfect tense is used to designate that which the verb is used to express : —

Perfect  
Tense.

1. As action completed and performed in the present time (2).
  2. As completed action as repeated and reaching to the present time (1).
  3. As action completed and belonging to all time, but stated in the present time (3).
1. I **have** long **looked** for one fit to grow by my side.  
— *Cooper*.
  2. Now I **have found** him. — *Id.*
  3. God **has lent** us the earth for our life. — *Ruskin*.

## PAST PERFECT TENSE.

**228.** Note from the following sentence that the past perfect tense is used to designate that which the verb is used to express as action completed in the past time before an assumed past time. The assumed past time may be either expressed or implied.

Past  
Perfect  
Tense.

1. The star that **had blazed** so brightly over the world went down in blood, and the "bravest of the brave" **had fought** his last battle. — *Headley*.

**229.** Note from the following sentence that the future perfect tense is used to designate that which

Future  
Perfect  
Tense.

the verb is used to express an action completed in the future before an assumed future time. The given future time may be expressed or implied.

1. When that crisis shall come, the colossal fabric of the British Empire **will have given** way under its always accumulating weight. — *Seward*.

Give the tense of each verb in the following sentences and state the particular use of each: —

1. I had wandered in at noontide when all nature is peculiarly quiet. — *Irving*.

2. God's mills grind slow but sure. — *Herbert*.

3. Joy comes and goes, hope ebbs and flows

Like the wave. — *Arnold*.

4. You will therefore permit me to repeat emphatically that Marley was as dead as a door nail. — *Dickens*.

5. The allegory of Bunyan has been read by many thousands with tears. — *Macaulay*.

6. His blood has been very hot, but it has had time to cool. — *Cooper*.

7. As a general he marshaled the peasant into a veteran, and supplied by discipline the absence of experience.

— *Phillips*.

8. He that lives upon hopes will die fasting.

— *Thackeray*.

9. A good man will avoid the spot of any sin.

— *Johnson*.

10. In politics what begins in fear usually ends in folly.

— *Coleridge*.

11. Where law ends tyranny begins. — *Chatham*.

12. Genuine wit implies no small amount of wisdom and culture. — *Harvey*.

13. Events of all sorts creep or fly exactly as God pleases. — *Cowper*.

E. *PERSON.*

Note from the verbs in following sentences (1), (2), (3), that some forms of the verb are used to denote whether that expressed by the verb has reference to a subject in the relation of the first, the second, or the third person.

1. I **am enjoying** my privileges.
2. You **are testing** your abilities.
3. He **is developing** great powers.
4. Waste **makes** want.
5. Quick landlords **make** careful tenants.

**230.** Such a modification of the verb is called **Person.**  
**person.**

Note from the verbs in foregoing sentences (4), (5), that some forms of the verb are used to denote whether that expressed by the verb has reference to one or to more than one person or thing.

**231.** Such a modification of the verb is called **Number.**  
**number.**

The modifications of a verb for person or number are limited to a few forms, but under the assumption that the verb is used to distinguish the action expressed by its subject both in person and in number. These relations may be said to exist even in the verb forms that are not modified. On such a basis the verb must be in the first, second, or third person, and in the singular or plural number.

**232.** The forms of the verb used to distinguish person and number by inflection are found only in

the active voice and in the indicative mode as follows : —

1. The second person, singular number, has the endings, *st* and *est*, in the present and past tenses ; as : —

Thou strivest ; thou readest ; thou lovedst.

2. The third person, singular number, has the endings, *s*, *th*, or *eth*, in the present tense ; as : —

She loves, he readeth, he doth.

3. *s* is the regular ending in the third person, singular number of the present tense, indicative mode, active voice.

NOTE. — The endings, *st* and *est*, of the second person, singular number, are rarely used, and *th* and *eth* are no longer used except in poetry or impassioned prose. These endings are sometimes called Old Form endings.

Designate the inflected verb endings of verbs in the following sentences, and state whether they are common or Old Form endings : —

1. He is gentle that doth gentle deeds. — *Chaucer*.
2. One touch of nature makes the whole world kin.  
— *Shakespeare*.
3. "There is no God," the foolish saith. — *Mrs. Browning*.
4. Life hath more awe than death. — *Bailey*.

#### F. VERBALS.

Verbal. Note that the words in full-faced type in the following sentences are verb forms used either as nouns or as adjectives : —

1. **Thinking** is very far from **knowing**.
2. A dog **living** is better than a lion **dead**.
3. **To labor** is to **live**.

**233.** Such forms are called **verbals**.

**234.** The verbal which, used as a noun, expresses the action or condition denoted by the verb, without directly asserting it, is called an **infinitive**. (See § 39.)

Note that there are different forms of infinitives in the following sentences : —

1. **To buy** and **to sell** is but **to win** and **lose**.
2. **To beg** a courtesy is **to sell** liberty.
1. **Buying** and **selling** is but **winning** and **losing**.
2. **Begging** a courtesy is **selling** liberty.

**235.** Note that one form consists of *to* + a verb form, or the same form of the verb without *to*. This form is called the **simple infinitive**, or **infinitive**.

**236.** Note that the other form consists of the simplest form of the verb with *ing* affixed. This form of the infinitive is called the **gerund**.

**237.** *To* is not necessarily a characteristic sign of the simple infinitive. In early English *to* was not used with the infinitive, and in present usage is generally omitted before the infinitive, after the verbs, *may, can, see; will, shall, hear; let, dare, feel; bid, must, make, need, and do; as, —*

1. I dare **do** all things that may become a man; who dares **do** more is none. — *Shakespeare*.

2. Let us **be** merciful as well as just. — *Longfellow*.

**238.** The sign of the infinitive in Early English was *an*, which in a shortened form is found to-day in such expressions as, he has gone *a-hunting*, *a-wooing*, *a-fishing*, etc.

Note that the verbs in the following sentences are used as adjectives:—

1. Then came lovely spring . . . **flooding** the earth with flowers. — *Longfellow*.

2. And Hope **enchanted** smiled and waved her golden hair. — *Cowper*.

**Participles.** **239.** The verbal which, used as an adjective, shares in the construction of the verb to which it belongs is called a participle. (See 47.)

**240.** Infinitives are **verb nouns**; participles are **verb adjectives**.

**241.** The simple infinitives and gerunds are the present and the perfect, and are in the active and passive voices; as,—

(to) give; (to) have given; (to) be given; (to) have  
been given.  
given; having given; being given; having been given.

**242.** The participles are the present, the past, and the perfect, and are in the active and passive voices.

ACTIVE.	giving	given	having given
PASSIVE.	being given	given	having given

NOTE.—The present active participle ends in *ing*; the past participle generally ends in *d*, *t*, or *n*.

*Gerund* is from the Latin *gerere* — to bear or to carry, and has reference to a gerund as carrying or bearing some of the characteristics of a verb.

243. The gerund is sometimes called the verbal noun, but that name would seem to specify the naming rather than the expressing of the action.

The gerund should perhaps be placed in a distinct class of verbals, as it is in several languages, but the uses of the early English gerund have become so interwoven with the infinitive and gerund uses that it has seemed more desirable to classify the gerund as a kind of infinitive.

244. Note from the following sentences that a gerund may be used as a subject or as an object of a verb or with a preposition.

1. **Knowing** is **seeing**. — *Locke*.
2. Cease **vowing** and **sighing**, the night is nigh gone.  
— *Montgomery*.
3. Genius is an immense capacity for **taking** trouble.  
— *Carlyle*.

As the gerund and the present participle are alike in form, the specific use in each case must be the determined test for these verbals.

(Noun.) *Suffering* for a friend doubles friendship.  
(Gerund.)

(Adjective.) *Standing* pools gather filth. (Participle.)

While the forms of the gerund and the present participle are similar, they are not identical, as an inquiry

into the derivation of the endings and the historical development of these verbals will clearly reveal them to be separate forms with separate uses.

NOTE. — In such compound forms as *walking stick*, *fishing rod*, *hiding place*, etc., the verbal forms are gerunds and not participles, and mean not a stick that walks, but a stick for walking, etc.

Abstract nouns formed from verbs and ending in *ing* may readily be mistaken for gerunds, and the distinction is not at all times easily apprehended, as it is based on the inquiry as to whether the *naming* or the *expressing* idea of the action dominates in the form.

1. If the questioned form has an object, it must be a gerund.

2. If it has not an object and is modified by the definite article or limited by the preposition *of*, with its subsequent, it can generally be assumed to be an abstract noun ; as, —

1. The **setting** of a great hope is like the **setting** of the sun. — *Longfellow*.

2. All of us have cause to wail the **dimming** of our **shining** star. — *Shakespeare*.

3. One must spend time in **gathering** knowledge to give it out richly. — *Stedman*.

Name the infinitives, gerunds, participles, and abstract nouns in the following : —

1. I shall cheerfully bear the reproach of having descended below the dignity of history. — *Macaulay*.

2. And the miser bees are busy hoarding golden honey.  
— *Aldrich*.

3. For next to being a good poet is the power of understanding one. — *Longfellow*.

4. But winter lingering chills the lap of May.  
— *Goldsmith.*
5. To be of no church is dangerous. — *Johnson.*
6. It needs a great nature to bear the weight of a great gratitude. — *Ouida.*
7. Half the failures in life come from pulling one's horse when he is leaping. — *Hood.*
8. Learning makes a man fit company for himself.  
— *Young.*
9. The law is a glass, not to make me beautiful, but to show me my deformities. — *Hill.*
10. To choose time is to save time. — *Bacon.*
11. Ivy twines the crumbling wall to decorate decay.  
— *Bailey.*
12. Prayer is the spirit speaking truth to truth. — *Id.*
13. The truest self-respect is not to think of self.  
— *Beecher.*

#### G. CONJUGATION.

**245.** The regular arrangement of verb forms and phrases used in the expression of the relations of voice, mode, tense, person, and number, is called **conjugation**. Conjugation.

*Conjugation* is from the Latin *conjugare* — to join together.

**246.** The form of conjugation in the active voice, and the one to which reference has been made thus far in the explanation of modes and tenses, is called the **common form**. Common Form.

**247.** There is, however, another form of conjugation in the active voice which is constructed by joining the present participle of the verb to the Progressive Form.

different forms of the conjugation of the verb *be*, and is used to denote action as continuing or progressing at the time designated by the auxiliary verb. This is called the **progressive form**.

**Principal  
Parts.**

**248.** The forms of a verb needful for the purpose of building up or constructing the different parts of a conjugation are called the **principal parts** of a verb.

**249.** The principal parts of a verb are,—

- I. Present indicative or infinitive. (Active.)
- II. Past indicative. (Active.)
- III. Past participle.

The present or simple form of the principal parts is the root form of the verb, and is generally found in the present indicative or infinitive, or in the imperative or subjunctive modes.

**NOTE.**— Sometimes the present active participle is given as a principal part of the verb, because it is needed in the construction of the progressive form of the verb. This is not essential, as the present active participle is always the root form of the verb + *ing* according to the following:—

1. *E* final when silent and not preceded by a vowel is dropped before adding *ing*; as, *hoping*, *loving*, etc.

2. Words of one syllable, or words of more than one syllable accented on the last syllable, when they end in a single consonant preceded by a single vowel, double the final consonant before adding *ing*; as, *running*, *sitting*, *forgetting*, etc.

3. Otherwise *ing* is added directly.

**250.** A verb that has not all its principal parts is called a **defective verb**. Defective Verb.

**251.** A verb that has more than one form for any of its principal parts is called a **redundant verb**. Redundant Verb.

**252.** Verbs that change the vowel of the present to form the past indicative, and do not make any further change, are called **strong verbs**, or verbs of the **old conjugation**. Old Conjugation.

The past participle of verbs of the old conjugation formerly ended in *en*, but many of these verbs have lost the characteristic ending.

**253.** Verbs that add *t*, *d*, or *ed* to the present to form the past indicative are called **weak verbs**, or verbs of the **new conjugation**. New Conjugation.

The endings *t* and *d* are shortened forms of *te* and *de* which are old forms of the past tense of the verb *do*.

He dream did = dream +  $\frac{te}{de}$  = dream +  $\frac{t}{d}$  = dreamt dreamed.

The vowel *e* before final *d* is the connecting vowel of the conjugation which is omitted before the ending *t*.

The verbs of the old conjugation are the oldest in the language. All new verbs coming into the language in modern times are formed according to the construction of the new conjugation.

**254.** Verbs whose past tense and past participle are formed by adding *d* or *ed* to the present are called **regular verbs**. Regular Verbs.

**Irregular Verbs.**      **255.** Verbs whose past tense and past participle are not formed by adding *d* or *ed* to the present are called **irregular verbs**.

**256.** The following list of old conjugation verbs is given for reference. When there is a regular verb form in any of the parts, it is indicated by the letter *R*. When there are two or more forms in any of the principal parts, they are given in the order of their importance in common usage.

#### OLD CONJUGATION VERBS.

PRESENT.	PAST.	PAST PARTICIPLE.
abide	abode	abode
arise	arose	arisen
awake	awoke <i>R</i>	awoke <i>R</i>
bear (bring forth)	bore	born
bear (carry)	bore	borne
beat	beat	beaten
begin	{ began begun	begun
behold	beheld	beheld
bid	{ bade bid	bidden bid
bind	bound	bound
bite	bit	{ bitten bit
blow	blew	blown
break	{ broke brake	broken
burst	burst	burst
chide	chid	{ chidden chid
choose	chose	chosen

PRESENT.	PAST.	PAST PARTICIPLE.
cleave (to split)	{ cleft clove <i>R</i>	cleft cloven <i>R</i>
cling	clung	clung
come	came	come
dig	dug <i>R</i>	dug <i>R</i>
do	did	done
draw	drew	drawn
drink	drank	{ drunk drank drunken
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
find	found	found
fling	flung	flung
fly	flew	flown
forebear	forebore	foreborne
forget	forgot	{ forgotten forgot
forsake	forsook	forsaken
freeze	froze	frozen
get	got	{ got gotten
give	gave	given
go	went <sup>1</sup>	gone
grind	ground	ground
grow	grew	grown
hang	hung <i>R</i>	hung <i>R</i>
heave	hove <i>R</i>	hove <i>R</i>
hold	held	held
know	knew	known
lie	lay	lain
ride	rode	ridden

---

<sup>1</sup> *Went*, past tense of *wend*, to go.

PRESENT.	PAST.	PAST PARTICIPLE.
ring	{ rang rung	rung
rise	rose	risen
run	ran	run
see	saw	seen
seek	sought	sought
seethe	sod <i>R</i>	sodden <i>R</i>
sell	sold	sold
shake	shook	shaken
shine	shone <i>R</i>	shone <i>R</i>
shoot	shot	shot
shrink	{ shrank shrunk	shrunk shrunk
sing	{ sang sung	sung
sink	{ sunk sank	sunk sunken
sit	sat	sat
slay	slew	slain
slide	slid	{ slid slidden
sling	slung	slung
slink	{ slunk slank	slunk
smite	{ smote smit	smitten smit
speak	{ spoke spake	spoken
spin	spun	spun
spring	{ sprang sprung	sprung
stand	stood	stood
stave	stove <i>R</i>	stove <i>R</i>
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung

PRESENT.	PAST.	PAST PARTICIPLE.
stink	{ stank stunk	stunk
stride	strode	{ stridden strid
strike	struck	struck stricken
string	strung	strung
strive	strove	striven
swear	swore	sworn
swim	{ swam swum	swum
swing	swung	swung
take	took	taken
tear	tore	torn
thrive	throve	thriven
throw	threw	thrown
tread	trod	{ trod trodden
wake	woke <i>R</i>	woke <i>R</i>
wear	wore	worn
weave	wove <i>R</i>	{ woven wove <i>R</i>
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

IRREGULAR VERBS OF NEW CONJUGATION.

**257.** The following list comprises the irregular verbs of the *new conjugation*, and is given according to the plan stated in the foregoing list.

PRESENT.	PAST.	PAST PARTICIPLE.
bend	bent <i>R</i>	bent <i>R</i>
bereave	bereft <i>R</i>	bereft <i>R</i>

PRESENT.	PAST.	PAST PARTICIPLE.
beseech	besought <i>R</i>	besought <i>R</i>
bleed	bled	bled
breed	bred	bred
bring	brought	brought
build	built <i>R</i>	built <i>R</i>
burn	burnt <i>R</i>	burnt <i>R</i>
buy	bought	bought
cast	cast	cast
catch	caught	caught
clothe	clad <i>R</i>	clad <i>R</i>
cost	cost	cost
creep	crept	crept
cut	cut	cut
deal	dealt	dealt
dream	dreamt <i>R</i>	dreamt <i>R</i>
dwelt	dwelt <i>R</i>	dwelt <i>R</i>
feed	fed	fed
feel	felt	felt
gild	<i>R</i> gilt	<i>R</i> gilt
gird	girt <i>R</i>	girt <i>R</i>
grave	<i>R</i>	<i>R</i> graven
have	had	had
hear	heard	heard
hew	<i>R</i>	<i>R</i> hewn
hide	hid	{ hidden hid
hurt	hurt	hurt
keep	kept	kept
kneel	knelt <i>R</i>	knelt <i>R</i>
knit	<i>R</i> knit	<i>R</i> knit
lay	laid	laid
lead	led	led
lean	<i>R</i> leant	<i>R</i> leant
learn	<i>R</i> learnt	<i>R</i> learnt

PRESENT.	PAST.	PAST PARTICIPLE.
leap	<i>R</i> leapt	<i>R</i> leapt
leave	left	left
lend	lent	lent
light	<i>R</i> lit	<i>R</i> lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid
pen	<i>R</i> pent	<i>R</i> pent
put	put	put
read	read	read
rend	rent	rent
rid	rid	rid
rive	<i>R</i>	<i>R</i> riven
say	said	said
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
sew	<i>R</i>	<i>R</i> sown
shave	<i>R</i>	<i>R</i> shaven
shear	<i>R</i> shore	<i>R</i> shorn
shed	shed	shed
shoe	shod	shod
show	<i>R</i>	shown <i>R</i>
shred	shred <i>R</i>	shred <i>R</i>
shut	shut	shut
sleep	slept	slept
slit	slit	slit
sow	<i>R</i>	sown <i>R</i>
speed	sped <i>R</i>	sped <i>R</i>
spell	<i>R</i> spelt	<i>R</i> spelt
spend	spent	spent

PRESENT.	PAST.	PAST PARTICIPLE.
spill	<i>R</i> spilt	<i>R</i> spilt
spit	{ spit }	spat
split	split	split

CONJUGATION OF VERB *HAVE*.

**258.** As the verb *have*, which is used as an auxiliary verb in the construction of some conjugation forms, has some unusual contractions with the inflectional endings, the present and past tenses are given at this time.

## PRINCIPAL PARTS.

PRESENT.	PAST.	PAST PARTICIPLE.
have	had	had

## INDICATIVE MODE.

## PRESENT TENSE.

SINGULAR.	PLURAL.
1. I have	1. We have
2. You have (thou hast)	2. You have
3. He has	3. They have

## PAST TENSE.

SINGULAR.	PLURAL.
1. I had	1. We had
2. You had (thou hadst)	2. You had
3. He had	3. They had

*Hast* is a contracted form of *havest*.

*Has* is a contracted form of *haves*.

*Had* is a contracted form of *haved*.

*Hadst* is a contracted form of *havedest*.

There is also an old form of the third person, singular number of the present tense ; viz. *hath*, which is a contracted form of *haveth*.

**259. CONJUGATION OF VERB *BE*.**

PRINCIPAL PARTS.

PRESENT.	PAST.	PAST PARTICIPLE.
am, be	was	been

INDICATIVE MODE.

PRESENT TENSE.

Sign = root form of verb (partly inflected).

SINGULAR.	PLURAL.
1. I am	1. We are
2. You are (thou art)	2. You are
3. He is	3. They are

PAST TENSE.

Sign = past tense (principal part).

SINGULAR.	PLURAL.
1. I was	1. We were
2. You were (thou wert or wast)	2. You were
3. He was	3. They were

FUTURE TENSE.

Sign = *shall*  
*will* + root form of verb.

SINGULAR.	PLURAL.
1. I shall be	1. We shall be
2. You will be (thou wilt be)	2. You will be
3. He will be	3. They will be

## PRESENT PERFECT TENSE.

Sign = *have* (partly inflected) + past participle.

## SINGULAR.

1. I have been
2. You have been (thou hast been)
3. He has been

## PLURAL.

1. We have been
2. You have been
3. They have been

## PAST PERFECT TENSE.

Sign = *had* + past participle.

## SINGULAR.

1. I had been
2. You had been (thou hadst been)
3. He had been

## PLURAL.

1. We had been
2. You had been
3. They had been

## FUTURE PERFECT TENSE.

Sign = *shall*  
*will* + have + past participle.

## SINGULAR.

1. I shall have been
2. You will have been  
(thou wilt have been)
3. He will have been

## PLURAL.

1. We shall have been
2. You will have been
3. They will have been

## SUBJUNCTIVE MODE.

## PRESENT TENSE.

Sign = root form of verb (not inflected).

## SINGULAR.

1. I be
2. You be (thou be)
3. He be

## PLURAL.

1. We be
2. You be
3. They be

## PAST TENSE.

Sign = past tense, principal part (not inflected).

SINGULAR.	PLURAL.
1. I were	1. We were
2. You were (thou wert)	2. You were
3. He were	3. They were

## PRESENT PERFECT TENSE.

Sign = *have* (not inflected) + past participle.

SINGULAR.	PLURAL.
1. I have been	1. We have been
2. You have been (thou have been)	2. You have been
3. He have been	3. They have been

## PAST PERFECT TENSE.

Sign = *had* (not inflected) + past participle.

SINGULAR.	PLURAL.
1. I had been	1. We had been
2. You had been (thou had been)	2. You had been
3. He had been	3. They had been

## IMPERATIVE MODE.

## PRESENT TENSE.

Sign = simple root form of verb.

SINGULAR.	PLURAL.
Be (thou or you)	Be (you or ye)

## VERBALS.

## I. INFINITIVES.

1. *Simple.*

1. *Present.* Sign = root form of verb; (*to*) *be*.
2. *Perfect.* Sign = *have* + past participle; (*to*) *have been*.

2. *Gerunds.*

1. *Present.* Sign=root form of verb+*ing*; *being*.
2. *Present.* Sign=*having*+past participle; *having been*.

## II. PARTICIPLES.

1. *Present.* Sign=root form of verb+*ing*; *being*.
2. *Past.* Sign=principal part of verb; *been*.
3. *Perfect.* Sign=*having*+past participle; *having been*.

**260.** The conjugation of the verb *be* is in reality a composite conjugation made up of the remnants of three different verb roots; viz., *be*, (*been*), *am*, (*art*, *is*, *are*), and *was* (*were*).

**261.** Note from the foregoing conjugation forms that *shall* and *will* are used in the formation of future tenses, and the verb, *have*, is used in the formation of perfect tenses and verbal forms in the perfect.

**262.** The verb *be* is used as a notional verb when signifying existence or when used as a copulative verb; as, —

1. Man's life *is* as it *was* and as it ever *will be*. — *Carlyle*.
2. Where liberty dwells there *is* my country. — *Franklin*.

CONJUGATION OF THE VERB *KNOW*.

Give and apply the tense signs and verbal formations given in connection with the verb *be* in the formation of the active voice of the verb *know*.

## PRINCIPAL PARTS.

PRESENT.	PAST.	PAST PARTICIPLE.
know	knew	known

## ACTIVE VOICE. (Common Form.)

## INDICATIVE MODE.

## PRESENT TENSE.

SINGULAR.	PLURAL.
1. I know	1. We know
2. You know (thou knowest)	2. You know
3. He knows	3. They know

## PAST TENSE.

SINGULAR.	PLURAL.
1. I knew	1. We knew
2. You knew (thou knewest)	2. You knew
3. He knew	3. They knew

## FUTURE TENSE.

SINGULAR.	PLURAL.
1. I shall know	1. We shall know
2. You will know (thou wilt know)	2. You will know
3. He will know	3. They will know

## PRESENT PERFECT TENSE.

SINGULAR.	PLURAL.
1. I have known	1. We have known
2. You have known (thou hast known)	2. You have known
3. He has known	3. They have known

## PAST PERFECT TENSE.

SINGULAR.	PLURAL.
1. I had known	1. We had known
2. You had known (thou hadst known)	2. You had known
3. He had known	3. They had known

## FUTURE PERFECT TENSE.

## SINGULAR.

## PLURAL.

- |  |                         |
|--|-------------------------|
| 1. I shall have known                            | 1. We shall have known  |
| 2. You will have known<br>(thou wilt have known) | 2. You will have known  |
| 3. He will have known                            | 3. They will have known |

## SUBJUNCTIVE MODE.

## PRESENT TENSE.

## SINGULAR.

## PLURAL.

- |                         |              |
|-------------------------|--------------|
| 1. I know               | 1. We know   |
| 2. You know (thou know) | 2. You know  |
| 3. He know              | 3. They know |

## PAST TENSE.

## SINGULAR.

## PLURAL.

- |                         |              |
|-------------------------|--------------|
| 1. I knew               | 1. We knew   |
| 2. You knew (thou knew) | 2. You knew  |
| 3. He knew              | 3. They knew |

## PRESENT PERFECT TENSE.

## SINGULAR.

## PLURAL.

- |  |                    |
|--|--------------------|
| 1. I have known                        | 1. We have known   |
| 2. You have known<br>(thou have known) | 2. You have known  |
| 3. He has known                        | 3. They have known |

## PAST PERFECT TENSE.

## SINGULAR.

## PLURAL.

- |                                      |                   |
|--------------------------------------|-------------------|
| 1. I had known                       | 1. We had known   |
| 2. You had known<br>(thou had known) | 2. You had known  |
| 3. He had known                      | 3. They had known |

## IMPERATIVE MODE.

## SINGULAR.

Know (you or thou)

## PLURAL.

Know (you or ye)

## VERBALS.

## I. INFINITIVES.

1. *Simple.*

1. *Present.* To know, know
2. *Perfect.* To have known, have known

2. *Gerunds.*

1. *Present.* Knowing
2. *Perfect.* Having known

## II. PARTICIPLES.

1. *Present.* Knowing
2. *Past.* Known
3. *Perfect.* Having known

**263.** The *progressive form* of the active voice is constructed by joining the present participle of a verb to the conjugation of the verb *be*.

The present gerund and the present and past participles are wanting in the progressive form.

Construct the active, progressive form of the verb *know*.

**264.** The passive voice of a transitive verb is constructed by joining the past participle of the verb to the conjugation of the verb *be*, with a single exception, the past participle being the same in the passive as in the active voice.

Construct the passive voice of the verb *know*.

**265.** There is a progressive form of the passive voice in the present and past tenses of the indicative. It is formed by joining the present passive participle to the corresponding tenses of the verb *be*; as, —

The machine **is being made**.

The machine **was being made**.

Construct the passive, progressive tenses of the verb *know*.

**266.** There is an old verb phrase which is still used as an equivalent of these foregoing progressive forms of verbs; as, —

The machine **is making = is being made**.

*Making* in the preceding expression is not a present, active participle, but is a present, active gerund, and is a contracted form of *a-making*; as, —

The machine **is making = The machine is a-making**.

**267.** Analogous to constructions found in German and French, the present and past tenses of certain intransitive verbs expressing motion, as *come*, *go*, etc., may be formed with the present and past tenses of the verb *be* + past participle, instead of *have* and *had* with past participle; as, —

I am come = I have come.

He is gone = He has gone.

They were gone = They had gone.

**268.** The *synopsis* of a verb is the regular arrangement of verb forms and phrases showing the modes and tenses of a verb in a single person and number.

Write out the synopsis of the regular verb *love* in the first person, singular number. Place corresponding tense forms opposite each other, and voice forms in three columns, as follows : —

*I. Active Voice.    II. Active Voice.    III. Passive Voice.*  
(Common Form)    (Progressive Form)

Write out the verbals, active and passive, of the regular verb *save*.

#### H. *POTENTIAL VERB PHRASES.*

**269.** Verb phrases made up of *may, might, can, could, must, shall, should, will, would*, with infinitives, and used to denote power, ability, possibility, or necessity, are called **potential verb phrases**.<sup>1</sup>

Potential  
Verb  
Phrases.

**270.** Some are accustomed and prefer to regard these potential verb phrases as mode forms constituting what is called the **potential mode**.

**271.** The tenses of the potential mode and their formation are as follows : —

1. Present = **may, can, must** + the present infinitive.
2. Past = **might, could, would, should** + present infinitive.
3. Present perfect = **may, can, must** + perfect infinitive.
4. Past perfect = **might, could, would, should** + perfect infinitive.

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<sup>1</sup> See Notes to Teachers, 9.

**272.** The progressive form of the potential mode in the present and past tenses has *be* with the present participle instead of the present infinitive, and in the present perfect and past tenses, *have been* with the present participle instead of the perfect infinitive.

**273.** To such as prefer to regard potential verb phrases as mode forms, the discussion of the following verb forms and their uses has only to be regarded as a discussion of the auxiliaries of the potential mode, and the sum of the uses of these auxiliaries, the true definition of the potential mode.

**274.**

*May.*

PRINCIPAL PARTS.

PRESENT.	PAST.	PAST PARTICIPLE.
may	might	—

INDICATIVE MODE.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I may	1. We may
2. You may (thou mayest)	2. You may
3. He may	3. They may

PAST TENSE.

SINGULAR.	PLURAL.
1. I might	1. We might
2. You might (thou mightst)	2. You might
3. He might	3. They might

**275.** *May* originally was the past tense of a verb signifying *to have power or freedom to do a thing*. *May* is now used to denote the absence of any hindrance to an action. **May.**

**276.** *Might* originally was the past perfect tense of the same verb. **Might.**

Note the general uses of *may* and *might* in the following sentences: —

1. You **may** be witty, but not satirical. — *Greeley*.
2. "You **may** imitate," says Balzac, "but you **may** never counterfeit." — *Higginson*.
3. Defeat **may** be victory in disguise. — *Longfellow*.
4. Art **may** make a suit of clothes, but nature must produce a man. — *Hume*.
5. Sisters and brothers, little maid,  
How many **may** you be? — *Wordsworth*.
6. **May** you live happily and long for the service of your country. — *Dryden*.
7. He who does evil that good **may** come pays a toll to the devil to let him into heaven. — *Hare*.
8. Earnest men never think in vain, though their thoughts **may** be errors. — *Lytton*.
9. Let us be silent so we **may** hear the whisper of the gods. — *Emerson*.

**277.** Note in the foregoing sentences that *may* with an infinitive is used, —

1. To denote permission (1) (2).
2. To denote power or possibility (3) (4).
3. To modify or soften the abruptness of a question (5).

## 4. As an equivalent of the subjunctive.

1. To express desire or wish (6).
2. In sentences where the action denoted by the verb refers to a time future to a given present time, and where also the occurrence of the action is assumed as doubtful (7) (8) (9).

**Might.**

1. One **might** say that he was playing the cradle song of his mind. — *Allen*.
2. For of all sad words of tongue or pen  
The saddest are these, "It **might** have been."  
— *Whittier*.
3. I **might** not be admitted. — *Shakespeare*.
4. Certain as this, O! **might** my days endure  
From age inglorious and black death secure. — *Pope*.
5. It was my secret wish that he **might** accompany us.  
— *Byron*.

**278.** Note in the foregoing sentence that *might* has in general the same uses as *may*; viz.: —

1. Possibility (1) (2).
2. Permission (3).
3. Used as an equivalent to the subjunctive.
  1. To express desire or wish (4).
  2. In sentences where the action denoted by the verb refers to a time future to a given **past** time, and where also the occurrence of the action is assumed as doubtful (5).

**279.***Can.*

## PRINCIPAL PARTS.

## PRESENT.

can

## PAST.

could

## PAST PARTICIPLE.

—

## INDICATIVE MODE.

## PRESENT TENSE.

## SINGULAR.

1. I can
2. You can (thou canst)
3. He can

## PLURAL.

1. We can
2. You can
3. They can

## PAST TENSE.

## SINGULAR.

1. I could
2. You could (thou couldst)
3. He could

## PLURAL.

1. We could
2. You could
3. They could

**280.** *Can* originally was the past tense of a verb signifying *to know* or *to know how to do* a thing. *Can* is now used as signifying *to be able to do* a thing. **Can.**

**281.** *Could* is from *con*, an early form of *can*, + *de* = *conde* = *coude*, with *l* (ignorantly inserted to make the form analogous with the forms *should* and *would*), *coulde* = *could*. **Could.**

Note the general uses of *can* and *could* in the following sentences : —

1. A great artist **can** paint a great picture on a small canvas. — *Warner*. **Can.**
2. No language **can** express the power and beauty and heroism of a mother's love. — *Chapin*.
3. Creation is great and **cannot** be understood. — *Arnold*.
4. Humanity **cannot** be degraded. — *Beaconsfield*.

**282.** Observe in the foregoing sentences that *can* is used to designate, —

1. Power or ability (1) (2).
2. Possibility (3) (4).

- Could.**
1. He (Homer) **could** not want sight who taught the world to see. — *Denham*.
  2. O, **could** I flow like thee and make thy stream  
My great example as it is my theme. — *Id.*
  3. I wish I **could** walk along your front walk and drop into your study for a moment. — *Lowell*.
  - 4.\* If I were inventing these things, I **could** be wonderfully humorous over them. — "*Mark Twain*."
  5. If a man **could** halve his wishes, he would double his happiness. — *Franklin*.

**283.** Note in the foregoing sentences that *could* is used as an equivalent of the subjunctive to express power or possibility: —

1. In a statement with condition implied (1).
2. In sentences of wish or desire with an implied possibility of realization (2) (3).
3. In conditional sentences where the condition is assumed as untrue.
  1. In protasis of condition (5).
  2. In apodosis of condition (4).

### *Must.*

- Must.**
- 284.** *Must* originally was the past tense of the verb, *motan*, signifying *to be allowed* or *to be free* to do a thing. *Must* is now used as a present tense of the indicative mode, and has the same form for all persons of the singular and the plural number.

**285.** *Mote*, the third person, singular, of the verb *motan*, is still found in poetry and in the expression, "So mote it be."

**286.** *Must* with the present infinitive has the significance of a present tense, but with the perfect infinitive has the force of a past tense.

Note the more general uses of *must* in the following sentences : —

1. In this world man **must** be anvil or hammer.

— *Longfellow*.

2. You **must** confine yourself within the modest limits of order. — *Shakespeare*.

3. Popularly, what everybody says **must** be true; what everybody does **must** be right. — *Tylor*.

**287.** Note in the foregoing sentences that *must* is used with the following meanings : —

1. To be obliged to do a thing (1).
2. To be required to do a thing (2).
3. To give certainty to a thing (3).

Name the potential verb phrases in the following sentences and explain the significance of the notional verb in each place : —

1. A friend may well be reckoned the masterpiece of nature. — *Emerson*.

2. Heaven might have spared one torment when we fell.

— *Grenville*.

3. It is my humble prayer that I may be of some use in my day and generation. — *Ballou*.

4. Chaucer, I confess, is a rough diamond, and must be polished ere he shine. — *Dryden*.

5. One can love any man that is generous. — *Hunt*.
6. There is no blessing that can be given to an artisan's family more than the love of books. — *Bright*.
7. To know the pains of power we must go to those who have it. — *Colton*.
8. You can never plan the future by the past. — *Burke*.
9. If men could learn from history, what lessons it might teach us. — *Coleridge*.
10. With the talents of an angel a man may be a fool.  
— *Young*.
11. Faithfulness can feed on suffering and know no disappointment. — *Eliot*.
12. The navigation of the Mississippi we must have.  
— *Jefferson*.
13. Had I a heart for falsehood framed, I never could injure you. — *Sheridan*.
14. The young may die, but the old must. — *Longfellow*.
15. Promises may get friends, but it is performance that must nurse and keep them. — *Feltham*.
16. Nothing can be done well in art except by vision.  
— *Ruskin*.
17. No one but an adventurous traveler can know the luxury of sleep. — *Beaconsfield*.
18. You must take the will for the deed. — *Swift*.
19. Learn to live well, that thou may'st die so too.  
— *Denham*.
20. We neither know nor judge ourselves; others may judge, but cannot know us. — *Collins*.
21. We may give more offense by our silence than even by impertinence. — *Hazlitt*.
22. Oh, might I kiss the mountain rains  
That sparkle on her cheek! — *Wordsworth*.
23. An honest man speaks truth though it may give offense; a vain man, in order that it may. — *Hazlitt*.

24. Would that I might wear out life like thee  
'Mid bowers and brooks. — *Bryant*.
25. In a certain sense I hope that it may be said of me  
that I am a lover of my species. — *Lamb*.
26. No fountain is so small that heaven may not be im-  
aged on its bosom. — *Hawthorne*.
27. When I forget my sovereign, may my God forget me.  
— *Thurlow*.
28. May you rule us long;  
May children of our children say,  
"She wrought her people lasting good." — *Tennyson*.

288.

*Shall.*

PRINCIPAL PARTS.

PRESENT.

shall

PAST.

should

PAST PARTICIPLE.

—

INDICATIVE MODE.

PRESENT TENSE.

SINGULAR.

1. I shall
2. You shall (thou shalt)
3. He shall

PLURAL.

1. We shall
2. You shall
3. They shall

PAST TENSE.

SINGULAR.

1. I should
2. You should (thou shouldst)
3. He should

PLURAL.

1. We should
2. You should
3. They should

289. *Shall* originally was the past tense of a verb meaning *to owe*, and its usual meaning in early English was *to be under obligation to do* a thing, or *to be impelled to do* a thing. *Shall.*

**290.** *Shall* is no longer used as an independent verb, but is used with an infinitive, and in such use has lost, to a great extent, its early meaning when used in the first person, but has retained that meaning to a marked degree in the second and third persons.

**291.** From the early meaning of *shall* has been gradually developed that idea of future time which it is used to express, with the infinitive, in the future tenses of the indicative; as, —

*I shall to go — I owe it to go — I am impelled to go — I am to go — I shall go.*

**292.** It has already been noted that *shall* with the infinitive is used in forming future tense forms. (See 259.)

**293.** *Shall* in the first person, and sometimes in the second and third, is used with infinitives to form future tense forms.

**294.** Inasmuch as *shall* in the second and third persons is joined with infinitives to form verb phrases used to denote promise, command, determination, and confident prediction, *shall* with a like form cannot be employed to definitely express simple futurity, and for that reason quite as much as any other, its use as a future tense form in the second and third persons is coming to be generally avoided by careful writers and speakers.

Note in the following sentences the general uses of *shall* with an infinitive: —

1. I **shall tread** in the footsteps of my illustrious predecessor. — *Van Buren*.

2. He declares that he **shall win** the purse for you.

— *Bulwer*.

3. Never mind, my lad, whilst I live thou **shalt** never **want** a friend to stand by thee. — *Irving*.

4. Thou **shalt** not **bear** false witness against thy neighbor. — *Bible*.

5. He **shall marry** Beatrix or tell the reason why.

— *Thackeray*.

6. Thou **shalt lift** up thy green boughs again. Thou **shalt shoot** forth from thy roots new flowers again. — *Beecher*.

7. Well, good-by, till next spring, if next spring **shall** ever **come** to us. — *Lowell*.

8. Come one, come all, this rock **shall fly**

From its firm base as soon as I. — *Scott*.

9. He best can paint them who **shall feel** them most.

— *Pope*.

**295.** Note from the foregoing sentences that *shall*, with an infinitive, may be used to denote, —

1. Simple futurity (future tense) (1).

2. The future time in indirect discourse when the subjects of verb of principal and subordinate sentences are the same (2).

3. Promise (3).

5. Determination (5).

4. Command (4).

6. Confident prediction (6).

7. As an equivalent of the subjunctive mode.

1. In conditional sentences.

1. Protasis of condition (7).

2. Apodosis of condition (8).

2. In relative clauses having an implied condition (9).

*Should.*

*Should.* 296. *Should*, the past tense of *shall*, is from the early form *scul* — *shul* + *de* = *shulde* = *shoulde* = *should*. (Compare German *schulde*, a debt.)

297. *Should* does not express past time unless joined with a perfect infinitive to form a verb phrase.

298. *Should* in a verb phrase has the same general uses as *shall*, but retains in all relations more or less of the original meaning of obligation.

Note the general uses of *should* with the infinitive in the following sentences : —

1. The essay **should be** pure literature, as the poem is pure literature. — *Smith*.

2. Every person whom we approach **should be** the better for us. — *Channing*.

3. I **should be** much of a hound if I lost my gratitude to Herbert Spencer. — *Stevenson*.

4. Fielding came up more and more bland and smiling with the conviction that he **should win** in the end. — *Larned*.

5. If we had got here as soon as I expected, I **should have met** you in Paris. — *Lowell*.

6. And now am I, if a man **should speak** truly, little better than one of the wicked. — *Shakespeare*.

7. Life was intended to be so adjusted that the body **should be** the servant of the soul. — *Holland*.

8. No one can express thee, though all **should approve** thee. — *Mrs. Browning*.

9. A man might pass for insane who **should see** things as they are. — *Channing*.

**299.** Observe in the foregoing sentences that *should*, with an infinitive, may be used to denote,—

1. Duty, obligation, authority, etc. (1) (2) (3).
2. The idea of future time in subordinate sentences and indirect discourse (4).
3. As an equivalent of the subjunctive mode.
  1. In conditional sentences.
    1. Protasis of condition (6).
    2. Apodosis of condition (5).
  2. In relative clauses implying a condition (9).
  3. In subordinate sentences expressing result, purpose, concession, etc. (7) (8).

**300.**

*Will.*

**Will**

PRINCIPAL PARTS.

PRESENT.	PAST.	PAST PARTICIPLE.
will	would	—

INDICATIVE MODE.

PRESENT TENSE.		
SINGULAR.		PLURAL.
1. I will		1. We will
2. You will (thou wilt)		2. You will
3. He will		3. They will
PAST TENSE.		
SINGULAR.		PLURAL.
1. I would		1. We would
2. You would (thou wouldst)		2. You would
3. He would		3. They would

**301.** *Will* is from an old verb meaning *to choose*, *to desire*, or *to be willing* to do a thing.

**302.** *Will* is used with the infinitive to form future tenses (see **259**), or to form potential verb phrases.

**303.** *Will*, used with the infinitive, retains, with more or less distinctness, its early meanings when used in the first person, but these early meanings are not well preserved in the second and third persons of the verb.

**304.** In poetry and colloquial English *I will* is sometimes shortened to *I'll*, and *I should* to *I'd*, *we will* to *we'll*, etc.

**305.** From these early meanings of *will* have been developed that idea of future time which, with the infinitive, *will* is used to express in the future tenses of the indicative mode; as,—

You *will to go* — you *choose to go* — you *are willing to go* — you *are ready to go* — you *will go*.

**306.** The use of *will* with infinitives in future tense forms has already been shown. (See **226**.)

Note in the following sentences the general use of *will* in potential verb phrases:—

1. There stand if thou **wilt stand**. — *Milton*.
2. Flow gently, I'll **sing** thee a song in thy praise.  
— *Burns*.
3. And show me your nest with the young ones in it,  
I **will not steal** them away. — *Ingelow*.
4. **Will** you **permit** the orphan . . . to offer you a trifle?  
— *Scott*.
5. Merciful Father, I **will not complain**. — *Miller*.
6. And ye **will not come** to Me that ye might have life.  
— *Bible*.

**307.** Note from the foregoing sentences that *will* in potential verb phrases is used to express,—

1. Determination (1).
2. Promise (2) (3).
3. Consent or refusal (4) (5).
4. Willingness (6).

### *Would.*

**308.** *Would*, the past tense of *will*, is from *wol*, **Would** an early form of *will*, + *de*, the past tense characteristic = *wolde* = *would*.

**309.** From the early form of *will* is also formed *won't* (*I will not*) = *wol* + *not*.

Note the general uses of *would* in the following sentences:—

1. Cholera, scurvy, fever, the wound that **would not be healed**. — *Tennyson*.

2. On the slightest suspicion they **would cut off** the hands of the natives for punishment or intimidation.

— *Bancroft*.

3. Goethe said there **would be** little left of him if he were to discard what he owed to others. — *Cushman*.

4. Oh, **would I** were a boy again,

When life seemed formed of sunny years. — *Lemon*.

5. If you **would be** powerful, pretend to be powerful.

— *Tooke*.

6. If one were constantly to think of death, the business of life **would stand** still. — *Johnson*.

7. Thought **would destroy** their paradise. — *Gray*.

8. Men **would be** angels, angels **would be** gods. — *Pope*.

9. He will lie, sir, with such volubility that you **would think** truth to be a fool. — *Shakespeare*.

**310.** Observe in the foregoing sentences that *would* is used to denote, —

1. Determination (1).
2. Customary action (2).
3. The idea of future action (time) in indirect discourse (3).
4. An equivalent of the subjunctive, —
  1. Expressing wish (4).
  2. In conditional sentences, —
    1. In the protasis of condition (5).
    2. In the apodosis of condition with protasis expressed (6).
    3. In the apodosis of condition with protasis implied (7) (8).
  3. In subordinate sentences expressing result, purpose, etc. (9).

USES OF *SHALL* AND *WILL* IN INTERROGATIVE  
SENTENCES.

**311.** Think of the original meaning of *will*, and tell why *will* cannot be used in questions of first person.

**312.** Note in the following interrogative sentences that *shall* or *will* may be used in the second or third person.

**313.** Note that the form of the answer expected to the question determines the choice of *shall* or *will*; as, —

1. Shall you decide? A. I shall.
2. Will you decide? A. I will.

3. Shall he decide? A. He shall.
4. Will he decide? A. He will.
5. Shall they decide? A. They shall.
6. Will they decide? A. They will.

**314.** Note that the same principle may apply to these same sentences in indirect questions as the subjects of the verbs in the principal and subordinate sentences are the same.

1. You say that you shall decide.
2. You say that you will decide.
3. He says that he shall decide.
4. He says that he will decide.
5. They say that they shall decide.
6. They say that they will decide.

**315.** Note that in the foregoing groups sentences (1), (3), and (5), the verb phrases are potential verb phrases, and that in sentences (2), (4), and (6), the verb phrases are future indicative tense forms.

**316.** Note that the same principle may be applied in the choice of *would* or *should*; as, —

1. You said that you should decide.
2. You said that you would decide.
3. He said that he should decide.
4. He said that he would decide.
5. They said that they should decide.
6. They said that they would decide.

**317.** Name the potential verb phrases in the following sentences, and explain the significance of each : —

1. "Give me a chance," says Stupid, "and I will show you." — *Haliburton*.

2. Homer shall live like Alexander long,  
As much recorded and as often sung. — *Pope*.

3. If you would write to any purpose, you must be perfectly free from within. — *Emerson*.

4. Give any one a fortune, and he shall be thought a wise man. — *Scott*.

5. If the tongue had not been framed for articulation, man would still be a beast in the forest. — *Emerson*.

6. He that would have his virtues published is not the servant of virtue, but glory. — *Colton*.

7. I should be quite willing that you should think me a bore if I could only be the means of impressing upon you the importance of observation. — *Lowell*.

8. Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. — *Shakespeare*.

9. They shall have war to pay for their presumption.  
— *Id.*

10. Shall they no longer bloom upon the stock of history? — *Wordsworth*.

11. Could we enter the palace of an old Ionian lord, we know what we should see there. — *Froude*.

12. If I can't pray, I will not make believe. — *Longfellow*.

13. Shall it not be scorn to me to harp on such a mold-er'd string? — *Tennyson*.

14. She could not think, but would not cease to speak.  
— *Crabbe*.

15. I would rather be right than be president. — *Clay*.

16. The cat would eat fish and would not wet her feet.  
— *Heywood*.

17. Herodotus wrote as it was natural he should write.  
— *Macaulay*.

18. Mount slowly, sun! that we may journey long.  
— *Wordsworth*.

**318.** Change the verbs that are in the subjunctive mode in the following sentences to equivalent potential verb phrases : —

Verbs in  
Subjunctive  
Mode.

1. Such happiness, where'er it be known,  
Is to be pitied. — *Wordsworth.*
2. Had I known this before we set out, I think I had  
remained at home. — *Scott.*
3. America, if she fall, will fall like a strong man.  
— *Chatham.*
4. O that he  
Were once more that landscape painter,  
That her spirit might have rest. — *Tennyson.*
5. A poet without love were a physical and metaphysical  
impossibility. — *Carlyle.*
6. Though your sins be red as scarlet,  
They shall be white as snow. — *Wordsworth.*
7. I will know  
If there be any faith in man. — *Tennyson.*
8. Blood, though it sleep a time, yet never dies.  
— *Chaplin.*
9. If a man were sure of living forever here, he would  
not care about his offspring. — *Hawthorne.*
10. I would I were dead if God's will were so.  
— *Shakespeare.*
11. Blind were we without these. — *Wordsworth.*
12. If our spirit had gone forward, we had all been made  
men. — *Id.*
13. Had doting Priam checked his son's desire,  
Troy had been bright with fame and not with fire. — *Id.*
14. Our humanity were a poor thing, but for the divinity  
that stirs within us. — *Bacon.*
15. A man — be heaven ever praised! — is sufficient for  
himself. — *Carlyle.*

16. I wish it were never one's duty to quarrel with anybody. — *Macdonald*.

17. Of all the needs a book has, the chief need is that it be readable. — *Trollope*.

18. Let me say amen betimes lest the devil cross my prayers. — *Shakespeare*.

19. Had there been less suffering, there would have been less kindness. — *Thackeray*.

20. Virtue were a kind of misery if fame were all the garland that crowned her. — *Felton*.

21. Heaven were not heaven, if we knew what it were.  
— *Suckling*.

22. Win her with gifts, if she respect not words.  
— *Shakespeare*.

23. What hardship had it been to wait an hour?  
— *Wordsworth*.

24. I wonder if the lion be to speak. — *Shakespeare*.

25. Don't let Effie come and see me till my grave is growing green. — *Tennyson*.

Potential  
Verb  
Phrases.

319. Change the potential verb phrases used as equivalents of subjunctives in the following sentences into their subjunctive form: —

1. The essence of an author is that he should be articulate. — *Swinburne*.

2. Am I mad that I should cherish  
That which bears such bitter fruit? — *Tennyson*.

3. Long may thy hardy sons of rustic toil  
Be blessed with health and peace and sweet content.  
— *Burns*.

4. I wish that the spring would go faster,  
Nor summer bide so late. — *Ingelow*.

5. Heaven grant that other cities may be gay.  
— *Wordsworth*.

6. No! by Heav'n, I exclaimed, may I perish  
If ever I plant in that bosom a thorn. — *O' Keefe*.
7. Galileo would probably not have been persecuted if  
his discoveries could have been disproved. — *Whately*.
8. I do desire that we may be better strangers.  
— *Shakespeare*.
9. What we earn, God grant, he may have. — *Phillips*.
10. Truly this world can go on without us if we would  
but think so. — *Longfellow*.
11. I wonder how it is that so cheerful looking a tree as  
the willow should ever have become associated with ideas  
of sadness. — *Hamerton*.
12. Lucky he who has been educated to bear his fate,  
whatever it may be, by an early example of uprightness  
and a childish training in honor. — *Thackeray*.
13. Institutions may crumble and fall, but it is only that  
they may renew a better youth. — *Bancroft*.
14. In order that all men may be taught to speak the  
truth, it is necessary that all likewise should learn to hear  
it. — *Johnson*.
15. If a man should happen to reach perfection in this  
world, he would have to die immediately to enjoy himself.  
— *Shaw*.
16. Full often wished he that the winds might rage.  
— *Wordsworth*.
17. And the whole world would henceforth be  
A wider prison unto me. — *Byron*.
18. He would pray that both might die at the same  
moment. — *Wordsworth*.
19. I dare not confess that, lest I should compare with  
him in excellence. — *Shakespeare*.
20. Every god that is admitted into his poem acts a part  
which would have been suitable to no other divinity.  
— *Addison*.

21. If perchance your faith should fail,  
Look up and you shall see me soon. — *Wordsworth.*

22. If I carved my name  
Upon the cliffs that guard my native land,  
I might as well have traced it on the sand.  
— *Tennyson.*

**320.** The following defective verbs and verb infinitives should be noted:—

*Ought.*

SINGULAR.

1. I ought
2. You ought (thou oughtest)
3. He ought

*Ought.*

PLURAL.

1. We ought
2. You ought
3. They ought

**321.** *Ought* was originally a past or a past perfect tense of the early verb, *owe*, meaning *to possess, to be in debt, to be obliged*. *Ought* has not reference to present time, but is used with a perfect infinitive to refer to action in the past time, and also has reference to action in past time when used in indirect discourse; as, —

1. I **ought to be** satisfied. (Present.)
2. I **ought to have been** satisfied. (Past.)
3. He said that I **ought to be** satisfied. (Past and indirect discourse.)

**322.** Note that the infinitive following *ought* uses the form of the infinitive with *to*; as, —

1. Every man is a consumer and **ought to be** a producer.  
— *Emerson.*

2. To manage men one **ought to have** a sharp mind in a velvet sheath. — *Eliot*.

3. All skill **ought to be exerted** for universal good.

— *Johnson*.

**323.** *Dare*, originally a past tense, is now used as a present tense. (Past tense, *durst* or *dared*.) Like all present tense verbs from earlier past tense forms, it has not the characteristic ending *s*, in the third person, singular number, except in rare cases.

*Dare.*

**324.** The impersonal verb form in the present tense, *methinks* (it seems to me), and its past tense form, *methought* (it seemed to me), is from an early English verb meaning *to appear*, and is not directly related to the present verb, *to think*.

*Methinks.*

**325.** *Need*, meaning *to be obliged to do* a thing, has not the characteristic *s* in the third person, singular; as, —

*Need.*

He **need** not go.

**326.** *Need*, meaning *to be in want of* a thing, has the characteristic *s* in the third person, singular; as, —

He **needs** help.

**327.** This last form should not be confounded with the adverb, *needs* meaning from necessity; as, —

He must **needs** go that the devil drives. — *Shakespeare*.

**Do.**      **328.** I. *Do* with an infinitive is used as an equivalent of, or a substitute for, the present and past tenses of the indicative mode, active voice.

1. As an equivalent in affirmative sentences.

1. Sweet April showers

**Do bring** May flowers. — *Tusser.*

2. God **did anoint** thee with his odorous oil

To wrestle, not to reign. — *Mrs. Browning.*

2. As a substitute in negative sentences.

1. Science **does not know** its debt to imagination.

— *Emerson.*

2. I **do not love** a man who is zealous for nothing.

— *Goldsmith.*

3. As a substitute in interrogative sentences.

**Do you think** I was born in a wood, to be afraid of an owl? — *Swift.*

**329.** II. *Do* is used with the imperative mode to express emphasis.

**Do not delay!** the golden moments fly.

— *Longfellow.*

**330.** III. *Do* is used as a *substitute* for another verb or expression.

Thus my soul moves eastward as all the heavenly bodies **do** (move eastward). — *Howell.*

NOTE. — *Do* with an infinitive is sometimes regarded as a verb of emphasis, but it is emphatic only when the emphasis of tone is added to it.

I. *SUMMARY OF DEFINITIONS.*

A **verb** is a word used to assert something about some person or thing.

An **auxiliary verb** is a verb that has lost its own meaning and is used to help another verb to express its meaning.

A **notional verb** is a verb that retains its meaning in expressing an action.

A **transitive verb** is a verb that requires an object.

An **intransitive verb** is a verb that does not require an object.

An **impersonal verb** is a verb that has as its subject the word *it*, not referring to any definite thing.

A **copulative verb** is a verb used to connect its subject with that which, with the verb, forms the predicate.

**Voice** is the form of a verb used to designate whether the subject is the agent or the object of the action expressed by the verb.

The **active voice** is used to designate that the agent of the action is the subject of the verb.

The **passive voice** is the voice used to designate that the object of the action is the subject of the verb.

**Mode** is the use or form of the verb that indicates how the action or being expressed by the verb is presented to the mind.

The **indicative mode** is the mode which indicates that the action expressed by the verb is presented to the mind as a fact.

The **subjunctive mode** is the mode which indicates that the action expressed by the verb is presented to the mind as a thought.

The **imperative mode** is the mode which indicates that the action expressed by the verb is presented to the mind as the statement of a command, an entreaty, or a request.

**Tense** is the form of the verb used to designate the time, or the time and state of action expressed by the verb.

The **present tense** is the tense used to designate action as taking place in present time.

The **past tense** is the tense used to designate action as taking place in past time.

The **future tense** is the tense used to designate action as taking place in future time.

The **present perfect tense** is the tense used to designate action as completed in present time.

The **past perfect tense** is the tense used to designate action as completed in past time.

The **future perfect tense** is the tense used to designate action as completed in future time.

**Person** is the form or use of the verb that designates whether the action expressed by the verb has reference to a subject in the relation of the first, the second, or the third person.

**Number** is the form of the verb used to designate whether that expressed by the verb has reference to one or to more than one person or thing.

A **verbal** is a verb form having the construction of a verb, but used as a noun or as an adjective.

An **infinitive** is the verbal that is used as a noun.

A **simple infinitive** is the infinitive form with *to* or the same verb form without *to*.

The **gerund** is the infinitive ending in *ing*.

A **participle** is the verbal that is used as an adjective.

**Conjugation** is the regular arrangement of verb forms and phrases used in the construction of voice, mode, tense, person, and number.

The **common form** of conjugation is the usual form of the verb used in the expression of the relations of conjugation.

The **progressive form** of conjugation is the form used to denote the action as continuing or progressing at the time designated by the auxiliary verbs.

The **principal parts of a verb** are the forms of a verb needed in the building up or the construction of the different parts of the conjugation.

A **complete verb** is a verb that has one form for each of its principal parts.

A **redundant verb** is a verb that has more than one form for any of its principal parts.

A **defective verb** is a verb that has not one form for each of its principal parts.

A **strong verb** (verb of old conjugation) is a verb that changes a vowel of the present, and does not make any further addition to form the past indicative.

A **weak verb** (verb of new conjugation) is a verb that adds *t*, *d*, or *ed* to the present to form the past indicative.

A **regular verb** is a weak verb whose past indicative and past participle are formed by adding *d* or *ed* to the present tense.

An **irregular verb** is a weak verb whose past indicative and past participle are not formed by adding *d* or *ed* to the present tense.

#### OUTLINE CLASSIFICATION OF VERBS.

##### I. As to *kind*.

1. Transitive.
2. Intransitive.

##### II. As to *use*.

1. Notional.
2. Auxiliary.
3. Copulative.

##### III. As to *modifications*.

###### 1. Voice.

1. Active.
2. Passive.

###### 2. Mode.

1. Indicative.
2. Subjunctive.
3. Imperative.

## 3. Tense.

- |             |                     |
|-------------|---------------------|
| 1. Present. | 4. Present perfect. |
| 2. Past.    | 5. Past perfect.    |
| 3. Future.  | 6. Future perfect.  |

## 4. Person.

## 5. Number.

- |            |              |
|------------|--------------|
| 1. First.  | 1. Singular. |
| 2. Second. | 2. Plural.   |
| 3. Third.  |              |

IV. As to *formation of principal parts*.

1. Strong (old conjugation).
2. Weak (new conjugation).
  1. Regular.
  2. Irregular.

V. As to *completeness of principal parts*.

1. Complete.
2. Redundant.
3. Defective.

VI. As to *form of conjugation*.

1. Common.
2. Progressive.

VII. *Verbals*.

1. Infinitive.
  1. Simple.
  2. Gerund.
2. Participles.

**331.** To parse a verb is to tell its formation, its kind, its use, and its modifications.

Parse the sentence, "Happiness is reflected."

Happiness	is a word used as a name,	noun
	hence a	..
	is used as a name of a class,	common
	hence a	noun
	is a common noun, the name of	abstract
	a quality, hence an	noun
	cannot be referred to sex, hence a	neuter noun
	does not refer to more than one	singular
	thing, hence	number
	is used as subject of verb <i>is re-</i>	nominative
is reflected	<i>flected</i> , hence	case. (Sub-
	. . . . .	ject nom.)
	has an object (as subject), hence	transitive
	is a	verb
	is a verb phrase consisting of	
	<i>is</i> , used to help verb <i>reflected</i> ,	auxiliary
	hence	verb
	<i>reflected</i> retains its own mean-	notional
	ing, hence	verb
	is used to designate that the	
	object of the action is the	passive
	subject of the verb, hence	voice
	is used to designate that the	
	action expressed by the verb	
	is presented to the mind as a	indicative
	fact, hence	mode

	is used to designate the action as taking place at the present time, hence	present tense
	is used to designate that the action expressed by the verb has reference to the same relation to the subject as the person spoken about, hence	third person
	is used to refer to the action performed by the verb as referring to one thing, hence	singular number
	has as its subject the noun <i>happiness</i> . <div style="text-align: center;">. . . . .</div>	
is	is a composite verb, <i>am</i> , or <i>be</i> , <i>was</i> , <i>been</i> .	
reflected	has past tense and past participle formed by adding <i>ed</i> to present tense, hence	weak, regular verb
	has one form for each of its principal parts, hence	complete verb

332.

PARSING SUMMARY.

*Happiness* is a common, abstract, neuter noun, singular number, and nominative case, subject nominative of verb *is reflected*.

*Is reflected* is a transitive verb phrase consisting of auxiliary verb, *is*, and notional verb *reflected*.

*Is* is a compositive verb, *am* or *be*, *was*, *been*.

*Reflected* is a complete, regular, weak verb.

*Is reflected* is found in the passive, indicative, present, third, singular, and has for its subject the noun *happiness*.

Parse the nouns and verbs in the following sentences : —

1. Character gives splendor to youth. — *Emerson*.
2. Labor humanizes, exalts. — *Alcott*.
3. Public opinion is democratic. — *Holland*.
4. The future is purchased by the past. — *Johnson*.
5. Death had lost its pleasures. — *Macaulay*.
6. May this bright flower of Charity display  
Its bloom. — *Wordsworth*.
7. Hadst thou less unworthy proved,  
I had loved thee more than ever wife was loved.  
— *Tennyson*.

## V. ADVERBS.

**333.** An adverb is a word used with a verb to designate more definitely that which the verb is used to express. (See **51.**)

Adverbs.

**334.** Certain adverbs are sometimes joined with adjectives or other adverbs to designate more definitely the limitations they are used to distinguish. (See **52.**)

## A. CLASSES OF ADVERBS.

**335.** It has been shown that adverbs may be classified according to their meaning. (Review page 26 *et seq.*)

## 1. Adverbs of time. (When?)

Now, to-day, soon, lately, then, never, yet, when,  
as, after, before, hitherto, etc.

## 2. Adverbs of place. (Where?)

1. (From which?) Whence, thence, hence, etc.
2. (To which?) Whither, thither, hither, elsewhere.
3. (At which?) Here, there, yonder, near, within, without, wherein, whereat, etc.

## 3. Adverbs of number. (How often?)

Once, repeatedly, daily, again, often, thrice, etc.

## 4. Adverbs of manner. (How?)

Well, thus, so, how, ill, as, such, however, slowly, sadly, etc.

## 5. Adverbs of degree. (How much?)

Much, little, almost, nearly, too, very, quite, partly, etc.

## 6. Adverbs of assertion. (To what extent is assertion true or untrue?)

Surely, probably, possibly, certainly, verily, not, perhaps, truly, indeed, yea, nay, etc.

**336.** The foregoing lists of adverbs are given for reference and for showing the more common adverbs belonging to each class.

**337.** According to their meaning some adverbs belong to two or more classes, hence care must be exercised in noting the special meaning of the adverb as it is used in the sentence.

**338.** Adverbs according to their use or function in the sentence may be distinguished as follows:—

Simple  
Adverbs.

**339.** Note that the adverbs in full-faced type in the following sentences are used only as modifying adverbs. Such adverbs are called **simple adverbs**.

1. Every man who observes **vigilantly** and resolves **steadfastly** grows **unconsciously** into genius. — *Lytton*.

2. **One after one** the stars have risen and set. — *Lowell*.

**340.** Note that the adverbs in full-faced type in the following sentences have both a modifying and a demonstrative use. Such adverbs are called **demonstrative adverbs**.

**Demonstrative  
Adverbs.**

1. **Now** I know in part, **then** shall I know even as also I am known. — *Bible*.

2.                   Darkness **there** might well  
Seem twilight **here**. — *Milton*.

**341.** Note that the adverbs in full-faced type in the following sentences have both a modifying and an interrogative use. Such adverbs are called **interrogative adverbs**.

**Interrogative  
Adverbs.**

1. **Why** should the spirit of mortal be proud? — *Knox*.

2. **Whither** is fled the vision of a gleam?

**Where** is now the glory and the dream? — *Wordsworth*.

3. **How** do ye vary your vile days and nights? — *Hunt*.

**342.** Note that the adverbs in full-faced type in the following sentences have both a modifying and a relative use. Such adverbs are called **relative adverbs**.<sup>1</sup>

**Relative  
Adverbs.**

1. Men can be great **when** great occasions call. — *Stedman*.

2. No nation can be destroyed **while** it possesses a good home life. — *Holland*.

3. The more you are talked about, **the** less powerful you are. — *Beaconsfield*.

4. The newspaper is a greater treasure to the people **than** uncounted millions of gold. — *Beecher*.

**343.** The word *the*, before the comparative **more**, in sentence (3) is a demonstrative adverb, **demonstrative The**.

<sup>1</sup> See Notes to Teachers, 10.

Relative  
The.

and directs attention to the relative adverb *the*, before the comparative *less*. These words must not be confounded with the definite article. They are indirect case forms of the original word for which *that* is formed, and which, as has been shown, is now used as a demonstrative and relative pronoun. The uses of *the* in sentence (3) correspond to the Latin construction, *eo . . . quo*, with comparatives.

**344.** Note the construction of *than* in sentence (3). *Than* was originally used as a relative adverb in the sense of *when*.

**345.** The original meaning is implied when *than* is used after comparatives to introduce a sentence expressed or implied, which sentence is used as the standard of comparison.

**346.** Expand sentence (4), and the original use of *than* is seen.

When uncounted millions of gold is a *great* treasure to the people, the newspaper is a *greater* treasure to the people.

**347.** The antecedent of a relative adverb is generally a demonstrative adverb expressed or implied; as, —

INTERROGATIVE.	DEMONSTRATIVE.	RELATIVE.	INDEFINITE.
where?	there	where	somewhere
whence?	thence	whence	from some place

INTERROGATIVE.	DEMONSTRATIVE.	RELATIVE.	INDEFINITE.
when?	then	when	at some time
whither?	thither	whither	to some place
how?	thus <i>or</i> so	as, that	somehow

When the antecedent of the relative adverb is expressed for the sake of emphasis, it follows the relative adverb. (Compare 160.)

1. **When** thou canst get the ring upon my finger . . . **then** call me husband. — *Shakespeare*.

2. **When** the broken arches are black as night,  
**Then** view St. David's ruined pile. — *Scott*.

3. **Where** slavery is, **there** liberty cannot be; and **where** liberty is, **there** slavery cannot be. — *Lincoln*.

**348.** *Yes* and *no* used alone as responsive words in answer to interrogative sentences are sometimes regarded as adverbs of assertion,—the one the adverb of affirmation, and the other the adverb of negation. As a part of speech presupposes a sentence of which it is a part, and as these words in such situations are not parts of any sentence expressed or implied, it is evident that they cannot properly be regarded as parts of speech. They are words representing the corresponding affirmative or negative statements in answer to interrogative sentences; as, —

*Yes* and  
*No*.

Are you an American?		Yes. I am an American.
----------------------	--	---------------------------

Were you in the army?		No. I was not in the army.
-----------------------	--	-------------------------------

**There.** 349. The adverb *there* is often used in the position of the grammatical subject to direct attention to the subject following the verb.

350. Compare this use of *there* with the use of *it*. (See page 110.)

1. **There** is no religion in being unhappy. — *Channing*.
2. **There** is no royal road to anything. — *Holland*.

**Phrase Adverbs.** 351. Sometimes two or more words are taken together and form a phrase adverb; as, —

1. Silently **one by one** in the infinite meadows of heaven, Blossomed the lovely stars, the forget-me-nots of the angels. — *Longfellow*.
2. They arrived too late to save the ship, for the violent current had set her **more and more** on the beach. — *Irving*.
3. The unrest of dawn impels us **to and fro**. — *Grady*.

#### B. COMPARISON OF ADVERBS.

**Comparison of Adverbs.** 352. Many adverbs admit of comparison and are compared like adjectives. (See page 156.)

353. The greater number of adverbs that admit of comparison have the adverbial mode of comparison; as, *kindly, more kindly, most kindly*.

354. A few adverbs have the inflectional form of comparison; as, *soon, sooner, soonest*.

355. The following adverbs have an irregular form of comparison: —

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
far	farther or further	farthest or furthest
ill <i>or</i> badly	worse	worst
late	later	latest <i>or</i> last
little	less	least
much	more	most
nigh <i>or</i> near	nearer	nearest <i>or</i> next
(rathe)	rather	—
well	better	best

**356.** NOTE 1. — *Near*, now used as a positive, is in reality a comparative form of *nigh*.

NOTE 2. — *Rathe*, (*early* or *soon*) is now practically obsolete, although found occasionally in the poets; as, —

1. Why rise ye up so *rathe*? — *Chaucer*.
2. *Rathe* she rose, half cheated in the thought  
She needs must bid farewell to sweet Loraine.  
— *Tennyson*.

**357.** To parse an adverb is, —

1. To tell its class according to, —
  1. Meaning.
  2. Use.
2. To compare it, if compared.
3. To state what word or words it modifies.

Diligence has done *well*.

Parse *well* in the preceding sentence.

well	is a simple adverb.	
	is used to express manner.	
	has an irregular form of comparison,	<i>well</i> ,
	<i>better</i> , <i>best</i> .	
	is used to modify the meaning of the verb <i>has done</i> .	

Name and parse the adverbs in the following sentences:—

1. A great writer does not reveal himself here and there, but everywhere. — *Lowell*.

2. Poetry is evidently a contagious complaint. — *Irving*.

3. There are no eyes so sharp as the eyes of hatred.  
— *Holland*.

4. Art does not represent things falsely, but truly as they appear to mankind. — *Ruskin*.

5. Sooner or later the world comes around to see the truth and do the right. — *Hillard*.

6. Can one desire too much of a good thing?  
— *Shakespeare*.

7. When they are at Rome they do there as they see done. — *Burton*.

8. As a rule, there is no surer way to the dislike of men than to behave well where they have behaved badly.  
— *Wallace*.

9. The greater a man is, the less he is disposed to show his greatness. — *Channing*.

10. Rashness is often more the result of cowardice than of courage. — *Wellington*.

11. Life is but thought. — *Coleridge*.

12. Liberty is not the right of one, but all. — *Spencer*.

13. The plague of gold strikes far and near. — *Browning*.

14. Expectation ends only in heaven. — *St. Kentijern*.

15. Vigorous exercise will often fortify a feeble constitution. — *Sigourney*.

16. Example is always more efficacious than precept.  
— *Johnson*.

17. A daughter of the gods, divinely tall,  
And most divinely fair. — *Tennyson*.

18. Then Heaven tries the earth if it be in tune,  
And over it softly her warm ear lays. — *Lowell*.

*C. SUMMARY OF DEFINITIONS.*

An **adverb** is a word joined to a verb to designate more definitely that for which the verb stands.

A **simple adverb** is an adverb used simply to modify or designate more definitely that expressed by the word with which it is joined.

A **demonstrative adverb** is an adverb that has both a modifying and a demonstrative use.

An **interrogative adverb** is an adverb that has both a modifying and an interrogative use.

A **relative adverb** is an adverb that has a modifying and a relating use.

**Comparison** is the property of adverbs used to distinguish the different degrees of that which is designated by the adverb.

The **positive degree** is the degree that is used in an absolute sense or as a basis of comparison.

The **comparative degree** is the degree that is used to express that which is denoted by the adverb as one degree higher or lower than that expressed by the positive degree.

The **superlative degree** is the degree which is used to express that which is designated by the adverb as in the degree highest or lowest from that designated by the positive degree.

**Inflectional comparison** is the form of comparison that is expressed by means of inflectional endings or changes in the form of adverbs.

**Adverbial comparison** is the form of comparison expressed by means of adverbs in connection with the positive degree of another adverb.

#### OUTLINE CLASSIFICATION OF ADVERBS.

##### 1. According to *meaning*.

- |            |               |
|------------|---------------|
| 1. Time.   | 4. Manner.    |
| 2. Place.  | 5. Degree.    |
| 3. Number. | 6. Assertion. |

##### 2. According to *use*.

- |                   |                   |
|-------------------|-------------------|
| 1. Simple.        | 3. Interrogative. |
| 2. Demonstrative. | 4. Relative.      |

##### 3. According to *form*.

- |            |            |
|------------|------------|
| 1. Simple. | 2. Phrase. |
|------------|------------|

##### 4. Comparison.

1. Degree.
  1. Positive.
  2. Comparative.
  3. Superlative.

##### 2. Forms.

1. Inflectional.
  1. Regular.
  2. Irregular.
2. Adverbial.

## VI. PREPOSITIONS.

**358.** A **preposition** is a word used to connect a noun or its equivalent to some other part of speech in the sentence, and to indicate a relation between them. Preposition.

**359.** Originally the preposition was simply a local adverb used with a verb to emphasize, or make more definite, the meaning of the verb.<sup>1</sup>

**360.** In the evolution of the preposition three distinct stages are clearly evident.

I. It is placed before, or prefixed to a verb, and its meaning is merged in the meaning of the verb.

1. A valiant man ought not to **undergo** or tempt a danger.

— *Johnson*.

2. **Withhold** revenge, dear God, 'tis not my fault.

— *Shakespeare*.

II. It is placed after a verb, and its meaning joined to the meaning of the verb.

1. Ring **out** the darkness of the land.

Ring **in** the church that is to be. — *Tennyson*.

2. Putting off the courtier, he put **on** the philosopher.

— *Milton*.

III. It is placed before a noun or its equivalent to indicate its case relation, and has a separate meaning and a connective force.

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<sup>1</sup> See Notes to Teachers, 11.

1. Your real influence is marred **by** your treatment of yourself. — *Alcott*.

2. Everything good **in** a man thrives best when properly recognized. — *Clark*.

**361.** The equivalents of nouns with which prepositions are used are, —

I. *Pronoun*.

Soft words with **nothing** in **them** make a song. — *Waller*.

II. *Adjective*.

The beautiful rests on the foundations of the **necessary**.

— *Emerson*.

III. *Phrase*.

Our material possessions, like our joys, are enhanced in value by **being shared**. — *Prentice*.

IV. *Clause*.

Never be afraid of **what is good**. The good is always the road to **what is true**. — *Hamerton*.

**362.** The parts of speech to which a preposition may connect a noun or its equivalent are, —

I. *Verb* or *verbal*.

1. Your tongue **runs** before your wit. — *Swift*.

2. Sympathy is two hearts **tugging** at one load.

— *Parkhurst*.

3. **To live** in hearts we leave behind is not **to die**.

— *Campbell*.

II. *Noun*.

**Kindness** in us is the honey that blunts the **sting** of unkindness in another. — *Landor*.

III. *Pronoun.*

For **which** of these works do you stone me? — *Bible*.

IV. *Adjective.*

Gratitude is the **rarest** of virtues. — *Parker*.

V. *Adverb* (rarely).

It is seldom that an Egyptian workman can be induced to make anything **exactly** to order. — *Lane*.

## A. CLASSES.

**363.** Prepositions are not numerous, and in the English language do not greatly exceed fifty in number.

**364.** In form, prepositions are **simple** and **compound**.

**365.** The following prepositions are simple in form: *at, by, for, from, in, of, off, on, out, through, till, to, up, with*. Simple.

**366.** Nearly all other prepositions are compound forms composed of simple preposition forms joined together, or simple preposition forms prefixed to nouns, adjectives, or adverbs; as, *into, upon, throughout, outside, aboard, beside, along, around, between, beyond, behind, underneath*. Compound.

**367.** Some present participles and other verb forms are used as prepositions; as, *concerning, excepting, touching, respecting*, etc.; *save, except, past*, etc.

1. I am free from all doubt **concerning** it. — *Tillotson*.

2. **Respecting** my sermons, I most sincerely beg of you to extenuate nothing. — *Smith*.

**Phrase**  
**Preposition.** **368.** Sometimes two or more words are taken together and form what is called a **phrase preposition** ; as, —

1. **Out in** the yard the lilies of the valley, slipping **out of** their cool sheaths of green leaves, were not more white, more fresh. — *Allen*.

2. Great eloquence we cannot get **except from** human genius. — *King*.

3. Over the hills, **out of** the earth, **down from** the clouds, pours in resistless night. — *Curtis*.

**369.** The phrase prepositions most commonly used are : *with regard to, by means of, on account of, by virtue of, in consideration of, from in between, instead of, out of, according to.*

**370.** The adjectives *like* and *near* are frequently followed by nouns or equivalents, and have the connecting and relating force of prepositions. These words, in such cases, cannot be regarded as purely prepositions, as their adjective use in the sentence, even when followed by a noun, is frequently as strong as the relation indicated by the preposition. Moreover, the adjective *near* is used with such prepositional force in all degrees of comparison. These adjectives when used with prepositional force may be called **adjective prepositions**.

**Adjective**  
**Preposition.**

1. A man's best things are **nearest** him. — *Milnes*.

2. They are as **like** each other as two peas. — *Swift*.

3. Men are **like** Geneva watches with crystal faces which expose the whole movement. — *Emerson*.

**371.** So numerous are the relations denoted by prepositions, and so various are the relations expressed by the same preposition, that a simple and practical classification of prepositional relations is impossible. These relations can best be learned through continued observation, and a classification of the various uses of the different prepositions as they are met with in literature.

**372.** Among the more common and characteristic relations expressed by prepositions are *time, place, source, manner, quality, possession, means, cause, reason*.<sup>1</sup>

#### B. PARSING SUMMARY.

1. Name and state form of preposition.
2. Point out the terms of relation.
3. State the kind of phrase formed by nouns and preposition.
4. Tell what the prepositional phrase is used to express.

Parse the prepositional phrases in the following sentence : —

He came from New York to Boston.

From	is a simple preposition. shows a relation between, or connects, the verb <i>came</i> and the noun <i>New York</i> .
New York	is a noun in the objective case denoting place <i>from which</i> , and forms, with the preposition <i>from</i> , an adverbial phrase modifying verb <i>came</i> .

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<sup>1</sup> See Notes to Teachers, 12.

to	is a simple preposition. shows a relation between, or connects, the verb <i>came</i> and the noun <i>Boston</i> .
Boston	is a noun in the objective case denoting place <i>to which</i> , and forms, with the preposition <i>to</i> , an adverbial phrase modifying verb <i>came</i> .

He was a man of good character.

of	is a simple preposition. shows a relation between, or connects, the noun <i>man</i> and the noun <i>character</i> .
character	is a noun in the objective case denoting <i>quality</i> , and forms, with the preposition <i>of</i> , an adjective phrase modifying the noun <i>man</i> .

Name and parse the prepositions in the following sentences : —

1. Labor for labor's sake is against nature. — *Locke*.
2. Judgment is forced upon us by experience. — *Johnson*.
3. Nothing great was ever achieved without enthusiasm. — *Emerson*.
4. There is a joy in sorrow which none but a mourner can know. — *Tupper*.
5. They are always in extremes, and pronounce concerning everything in the superlative. — *Watts*.
6. Open suspecting of others comes of secretly condemning ourselves. — *Sidney*.
7. Nature through all her works in great degree  
Borrows a blessing from variety. — *Churchill*.
8. Labor was appointed at the creation. — *Mann*.
9. Nothing but sympathy with society will lead to its cure. — *Channing*.
10. There he lies with a great beard, like a Russian bear upon a drift of snow. — *Congreve*.

11. The word **rest** is not in my vocabulary. — *Greeley*.
12. The light upon her face  
Shines from the windows of another world.  
— *Longfellow*.
13. A witty writer is like a porcupine; his quill makes  
no distinction between friend and foe. — *Shaw*.
14. A reader with an ear for melody has a feast spread  
for him in Saxon poetry fit for Apollo. — *King*.
15. He who was taught only by himself had a fool for a  
master. — *Johnson*.
16. There is no defense against reproach except ob-  
scurity. — *Addison*.
17. Good humor may be said to be one of the very best  
articles of dress one can wear in society. — *Thackeray*.
18. Upon the Kentucky landscape during these October  
days, there lies this later youth of the year, calm, deep,  
vigorous. — *Allen*.
19. You can't order remembrance out of a man.  
— *Thackeray*.
20. Keep your working power at its maximum. — *Alger*.
21. Nature fits all her children with something to do.  
— *Lowell*.
22. A pound of pluck is worth a ton of luck. — *Garfield*.
23. A happy genius is the gift of nature. — *Dryden*.
24. The dignity of truth is lost with much protesting.  
— *Johnson*.
25. Men are people who come in like a child with a piece  
of good news. — *Emerson*.
26. To the poetic mind all things are poetical.  
— *Longfellow*.
27. So sinks the day star in the ocean bed. — *Milton*.
28. Honor and shame from no condition rise ;  
Act well your part, there all the honor lies. — *Pope*.
29. The true university of these days is a collection of  
books. — *Carlyle*.

## C. SUMMARY OF DEFINITIONS.

A **preposition** is a word used to connect a noun, or its equivalent, to some other part of speech in the sentence, and indicate a relation between them.

A **phrase preposition** is two or more words taken together to form a preposition.

An **adjective preposition** is an adjective that has also the form of a preposition.

OUTLINE CLASSIFICATION OF  
PREPOSITIONS.I. As to *form*.

- |              |               |
|--------------|---------------|
| 1. Simple.   | 3. Adjective. |
| 2. Compound. | 4. Phrase.    |

II. As to *kind of relation indicated*.

1. *Adverbial* — when the first term is a verb, adjective, or adverb.
  1. Indirect object.
  2. Place from which.
  3. Place to which.
  4. Place in which.
  5. Source, origin, separation.
  6. Means or instrument, agent.
  7. Cause.
  8. Manner, time, price, specification.
2. *Adjective* — when the first term is a noun or its equivalent.
  1. Quality.
  2. Possession.

## VII. CONJUNCTIONS.

**373.** A **conjunction** is a word used to join **Conjunction.** together sentences or similar parts of the same sentence. (See **54.**)

## A. CLASSES.

**374.** Note in the following sentences that a **con-** **Phrase**  
junction may consist of two or more words taken **Conjunction.**  
together as one expression; such forms are called  
**phrase conjunctions.**

1. Property has its duties **as well as** its rights.

— *Drummond.*

2. We are no longer happy **as soon as** we wish to be happier. — *Landor.*

3. God puts the excess of hope in one man **in order that** it may be a medicine to the man who is despondent.

— *Beecher.*

**375.** Note that the two conjunctions in full- **Correlative**  
faced type in each of the following sentences **Conjunction.**  
mutually relate to each other. Such conjunctions  
are called **correlative conjunctions.**

1. There is nothing **either** good **or** bad, but thinking makes it so. — *Shakespeare.*

2. Man is **neither** the vile **nor** the excellent being which he sometimes imagines himself to be. — *Beaconsfield.*

3. Flattery corrupts **both** the receiver **and** the giver.

— *Burke.*

4. The sun, **though** it passes through dirty places, **yet** remains as pure as before. — *Coke*.

5. The supreme poet will be **not alone** a seer, **but also** a persistent artist of the beautiful. — *Stedman*.

**Coördinate Conjunction.** **376.** A **coördinate conjunction** is a conjunction that is used to connect constructions of equal rank. (See 55.)

**377.** Coördinate conjunctions are divided into the following classes: —

1. *Copulative* (uniting or coupling together the ideas or thoughts expressed in the connected constructions); as, *and*, *both*, *also*, *moreover*, *not only*, *but also*, etc.

*Copulative* is from the Latin *copulativus* — linking or connecting together.

2. *Alternative* (offering or denying a choice of the ideas or thoughts expressed in the connected constructions); as, *either*, *or*; *neither*, *nor*; etc.

*Alternative* is from the Latin *alternatus* — doing a thing alternately or by turns.

3. *Adversative* (designating that one of the thoughts is opposite or adverse to the other thought expressed in the construction); as, *but*, *yet*, *however*, *notwithstanding*, etc.

*Adversative* is from the Latin *adversativus* — contrary or opposing.

4. *Illative* (designating that one of the thoughts is an inference from the other thought expressed in the connected construction); as, *therefore*, *hence*, *consequently*, *accordingly*, etc.

*Illative* is from the Latin *illativus* — a concluding or inferring.

5. *Causal* (designating that one of the thoughts is a conclusion or a cause or reason of the other thought, without at the same time modifying that thought); as, *for*.

*Causal* is from the Latin *causa* — a cause.

Name, classify, and explain the use of each co-ordinate conjunction in the following sentences: —

1. Speak fitly or be silent wisely. — *Herbert*.
2. To keep our secret is wisdom, but to expect another to keep it is folly. — *Holmes*.
3. The power of association is stronger than the power of beauty, therefore the power of association is the power of beauty. — *Ruskin*.
4. For art may err, but nature may not miss.  
— *Dryden*.
5. The world is a wheel, and it will come around all right. — *Beaconsfield*.
6. Our grand business is not to see what lies dimly at a distance, but to do what lies clearly at hand. — *Carlyle*.
7. Pride is essential to a noble character, and a love of praise is one of its civilizing elements. — *Beecher*.
8. Our character is our will; for what we will we are.  
— *Manning*.
9. Fortune does not lend, but sells her wares at full market price. — *Colton*.
10. Our words have wings, but fly not where we would.  
— *Eliot*.
11. We live most on the crust or rind of things.  
— *Froude*.
12. He said, "I will relieve myself and make my point good yet or die for it." — *Carlyle*.

13. He blushes; therefore he is guilty. — *Addison*.

14. I came upstairs into the world; for I was born in a cellar. — *Congreve*.

15. Give me hardship, pain, toil, but with them give me liberty and I shall not complain. — *Giles*.

16. The sculptor does not work for the anatomist, but for the common observer of life and nature. — *Ruskin*.

17. Talking and eloquence are not the same; to speak and to speak well are two things; a fool may talk, but a wise man speaks. — *Johnson*.

**Subordinate Conjunction.** 378. A subordinate conjunction is a conjunction that is used to connect a sentence of a lower rank to one of higher rank. (See 56.)

379. A subordinate conjunction has usually two distinct uses in the subordinate sentence, — the one as a connecting element in the sentence; the other as expressing a clause relation; that is, a substantive, adjective, or adverbial relation.

380. Subordinate conjunctions are divided into the following classes: —

1. Temporal (Time). *When, while, until, as, before, ere, till*, etc.
2. Place. *Where, wherever*, etc.
3. Manner. *How, as*, etc.
4. Cause. *For, because, since, as, whereas*, etc.
5. Condition. *If, unless, provided*, etc.
6. Concession. *Though, although*.
7. Purpose (Final). *That, in order that, lest, provided that, so*, etc.
8. Result (Consequence). *So that, but that*, etc.
9. Demonstrative (Substantive). *That*.

**381.** Observe in the foregoing classification of conjunctions that a casual conjunction may be either a coördinate or a subordinate conjunction.

**382.** To distinguish between the coördinate and subordinate conjunction is to determine whether the sentence introduced by the causal conjunction affirms or gives the reason for the thought expressed by the other sentence (coördinate), or whether the thought expressed by the other sentence is the effect of that expressed by the sentence introduced by the causal conjunction (subordinate); as, —

1. *The season has been good, for the crops are heavy.*
2. *Socrates died because he took poison.*

**383.** Note in the foregoing sentence (1) there are two sentences. Note that the second sentence of the sentence (1) is an affirmation of or reason for the thought expressed by the first sentence.

**384.** Note that in the foregoing sentence (2) there are two sentences. Note that the thought expressed by the first sentence is a statement of the effect of that expressed by the second sentence.

**385.** The causal conjunction of sentence (1) is a coördinate causal conjunction.

**386.** The causal conjunction of sentence (2) is a subordinate causal conjunction.

Name, classify, and explain use of each subordinate conjunction in the following sentences, and tell for what kind of clause each subordinate sentence is used:—

1. A man has no more religion than he acts out in his life.—*Beecher*.

2. There are none so low but that they have their triumph.—*Bovee*.

3. Things always seem fair when we look back at them.  
—*Lowell*.

4. As the wind was favorable I had an opportunity of surveying this amazing scene.—*Berkeley*.

5. No ritual is too much, provided it is subsidiary to the inner work of worship.—*Gladstone*.

6. Thy head is as full of quarrels as an egg is full of meat.—*Shakespeare*.

7. At the workingman's house hunger looks in but dares not enter.—*Franklin*.

8. The forests are full of trees before the sea is thick with ships.—*Brooks*.

9. Think not thy time long in this world, since the world itself is not long.—*Browne*.

10. Man can be great when great occasions call.  
—*Stoddard*.

11. Stay a while that we may make an end the sooner.  
—*Bacon*.

12. As the day broke, the scene of slaughter unfolded its horrors.—*Irving*.

13. Men often call themselves poor, not because they want necessaries, but because they have not more than they want.—*Johnson*.

14. If I am not worth the wooing, I am not worth the winning.—*Longfellow*.

15. Difficulties spur us whenever they do not check us.  
—*Reade*.

16. It is I who ought to be angry and unforgiving, for I was in the wrong. — *Thackeray*.

17. Thou hast betrayed thy secret as a bird betrays its nest, by striving to conceal it. — *Longfellow*.

18. The French say that English ladies have left hands.  
— *Emerson*.

19. The shoemaker makes a good shoe because he makes nothing else. — *Emerson*.

20. We hate some persons because we do not know them, and we do not know them because we hate them. — *Colton*.

**387.** To parse a conjunction is to name it, give its order, what it expresses, and the elements it connects; as, —

Hope lightens burdens, **but** fear makes them heavier.

but	is a word used to connect sentences, hence a	conjunction.
	is used to connect sentences of equal order, hence	coördinate.
	connects sentences expressing thoughts opposite or adverse to each other, hence	adversative.
	connects the sentences through con- necting the verb <b>lightens</b> to the verb <b>fear</b> .	

#### B. PARSING SUMMARY.

*But* is a coördinate, <sup>\*</sup>adversative conjunction, connecting the sentences, "Hope lightens burdens" and "fear makes them heavier," by connecting the verb *lightens* with the verb *fear*, and designating the order and meaning of the sentences.

*C. SUMMARY OF DEFINITIONS.*

A **conjunction** is a word or words used to join together sentences or similar parts of the same sentence.

A **simple conjunction** is a single word used as a conjunction.

A **phrase conjunction** is two or more words taken together as a conjunction.

**Correlative conjunctions** are two conjunctions that mutually relate to each other.

A **coördinate conjunction** is a conjunction that is used to connect constructions of equal rank.

A **subordinate conjunction** is a conjunction that is used to connect a sentence of a lower rank to one of a higher rank.

A **copulative conjunction** is a coördinate conjunction that is used to unite or couple together the ideas or thoughts expressed in the connected construction.

An **alternative conjunction** is a coördinate conjunction which is used to designate that a choice of thoughts in the connected construction is either offered or denied.

An **adversative conjunction** is a coördinate conjunction which is used to designate that one of the thoughts is opposite or adverse to the other thought in the connected construction.

An **illative conjunction** is a coördinate conjunction which is used to designate that one of the

thoughts is an inference from the other thought in the connected construction.

A **causal conjunction** is a coördinate conjunction which is used to designate that one of the thoughts in the connected construction is a conclusion or the cause or reason of the other thought, without at the same time being the modifier of that thought.

A **temporal conjunction** is a subordinate conjunction that is used in the expression of time.

A **conjunction of place** is a subordinate conjunction that is used in the expression of place or locality.

A **conjunction of manner** is a subordinate conjunction that is used in the expression of manner.

A **conjunction of cause** is a subordinate conjunction that is used in the expression of cause or reason.

A **conjunction of condition** is a subordinate conjunction that is used in the expression of a supposition or condition.

A **conjunction of concession** is a subordinate conjunction that is used in the expression of what is granted or conceded.

A **conjunction of purpose** is a subordinate conjunction that is used in the expression of what is designed, intended, or proposed.

A **conjunction of result** is a subordinate conjunction that is used in the expression of what follows as a consequence or result.

A **demonstrative conjunction** is a subordinate conjunction that is used to represent, point out, or introduce a subordinate sentence as a substantive clause.

#### OUTLINE CLASSIFICATION OF CONJUNCTIONS.

##### I. As to *composition*.

- |            |            |
|------------|------------|
| 1. Simple. | 2. Phrase. |
|------------|------------|

##### II. As to *expression of meaning*.

- |                 |                 |
|-----------------|-----------------|
| 1. Independent. | 2. Correlative. |
|-----------------|-----------------|

##### III. As to *classes*.

###### 1. Coördinate.

- |                 |              |
|-----------------|--------------|
| 1. Copulative.  | 4. Illative. |
| 2. Alternative. | 5. Causal.   |
| 3. Adversative. |              |

###### 2. Subordinate.

- |              |                   |
|--------------|-------------------|
| 1. Temporal. | 6. Purpose.       |
| 2. Manner.   | 7. Condition.     |
| 3. Place.    | 8. Concession.    |
| 4. Cause.    | 9. Demonstrative. |
| 5. Result.   |                   |

## VIII. INTERJECTIONS.

**388.** An interjection, as has been stated, is a *Interjection*. word or expression used to express feeling, and cannot be regarded as a part of speech, which is an element of thought. (See **58**.)

**389.** A phrase interjection (exclamatory phrase) may consist of different parts of speech ; such parts of speech do not lose their functional use when used as part of a phrase interjection, but when the element that they are used to represent is feeling rather than thought, it may seem preferable to regard the whole phrase expression as an interjection.

**390.** Specify the kind of feeling expressed by the interjections in the following sentences : —

1. O, ever thus from childhood's hour  
I've seen my fondest hopes decay. — *Moore*.
2. But hush! hark! a deep sound strikes like a rising  
knell. — *Byron*.
3. Bless me! this is pleasant  
Riding on the rail. — *Saxe*.
4. Softly! she is lying  
With her lips apart. — *Eastman*.
5. Hurrah! hurrah! hurrah! a single field  
Has turned the chance of war. — *Macaulay*.
6. And lo! the universal air  
Seemed lit with ghastly flame. — *Hood*.

7. And every hand that dealt the blow,  
Ah me! it was a brother's. — *Campbell*.
8. But O! for the touch of a vanished hand  
And the sound of a voice that is still! — *Tennyson*.
9. Ah! what a shadow is praise. — *Channing*.
10. Ha! ha! we have heard of the rapids, but we are not  
such fools as to get there. — *Gough*.
11. Alas! thy sorrows fall so fast. — *Longfellow*.
12. Away! away! and on we dash,  
Torrents less rapid and less rash. — *Byron*.

## IX. WORDS WITH VARIOUS USES.

**391.** Note the classification of the different uses of the following words, as the variety of their uses makes them often perplexing.

*As.*

*As.*

I. *Adverb of degree or manner.*

Solitude is **as** needful to the imagination **as** society is wholesome for the character. — *Lowell.*

II. *As part of a phrase conjunction.*

1. *Coördinate.*

There is creative reading **as** well **as** relative thinking.

— *Bovee.*

2. *Subordinate.*

1. The little birds sang **as** if it were

The one day of summer in all the year. — *Lowell.*

2. Humanity . . .

Had painted winter like a traveler old,

**As** though his weakness were disturbed by pain.

— *Wordsworth.*

III. *As part of a phrase preposition.*

**As** to the way of dishing up the meat, hungry men leave that to the cook. — *Spurgeon.*

IV. *As a subordinate conjunction expressing —*

1. *Manner.*

I always pray that I may die **as** she did. — *Longfellow.*

2. *Time.*

**As** I was walking the other day through the Crystal Palace, I came upon a toy which had taken the leisure of five years to make. — *Ruskin.*

3. *Cause.*

Of the two (stones) I would prefer the larger one, **as** it is to be in front of a parapet quite in the old style. — *Scott.*

4. *Concession.*

Far **as** they (our fellow-citizens) have gone, they are yet within the protection of the Union. — *Webster.*

5. *Result.* (Rare.)

The relations are so uncertain **as** they require a great deal of examination. — *Bacon.*

6. *Introducing an appositive* (modal appositive).

Pleasure is far sweeter **as** a recreation than **as** a business.  
— *Hitchcock.*

7. *Introducing a parenthetical expression.*

Opinion is the genesis, **as** it were, of all temporal happiness. — *Feltham.*

V. *Relative pronoun.*

We may learn by practice such things on earth **as** shall be of use to us in heaven. — *Chapin.*

*What.***392.***What.*I. *Interrogative pronoun.*1. *In direct questions.*

1. **What** is the voice of song when the world lacks the ear of taste? — *Hawthorne.*

2. **What** honest man would not rather be the sufferer than the defrauder? — *Richardson.*

2. *In indirect questions.*

1. Ask **what** is folly of the crowd. — *Bailey*.
2. We know **what** master laid thy keel,  
**What** workmen wrought thy ribs of steel.

— *Longfellow*.II. *Relative pronoun.*1. *Simple.*

1. We read in the form of prose **what** once had been a poem. — *Disraeli*.
2. Now a merchant may wear **what** boots he pleases.

— *Thackeray*.2. *Indefinite.*

1. Let come **what** come may,  
 I shall have had my day. — *Tennyson*.
2. **What** man would be wise let him drink of the sun  
 That bears on its bosom the record of time. — *O'Reilly*.

III. *As an indefinite pronoun.*

1. I tell you **what**, "intellectual labor," as the parsons call it, is too much. — *Lowell*.

IV. *With force of a conjunction.*1. *Coördinate.*

Thus **what** with war, **what** with the sweat, **what** with the gallows, and **what** with poverty, I am custom shrunk.

— *Shakespeare*.2. *Subordinate.*

There is no man so friendless but **what** he can find a friend sincere enough to tell him disagreeable things.

— *Lytton*.V. *With the force of an adverb of degree.*

1. **What** real good does an addition to a fortune already sufficient prove? — *Goldsmith*.

VI. *In exclamatory expressions.*

**What** exquisite accords! **what** noble harmonies! **what** touching pathos! — *Longfellow.*

VII. *As an interjection.*

“**What!**” said I, “so fine a dog without a master.”  
— *Longfellow.*

*But.*

393.

*But.*I. *As a conjunction.*1. *Coördinate.*1. *Adversative.*

Experience is the best schoolmaster, **but** the school fees are heavy. — *Coleridge.*

2. *Copulative.*

The thing is not only to avoid error, **but** to attain immense masses of truth. — *Carlyle.*

2. *Subordinate.*1. *Result.*

There is no time so miserable **but** a man may be true.  
— *Shakespeare.*

2. *Demonstrative* (introductory of noun clause).

I do not doubt **but** England is at present as polite a nation as any in the world. — *Steele.*

II. *As an adverb.*

A library is **but** the soul's burial ground. — *Beecher.*

III. *As a preposition.*

Pleasure is nothing else **but** the intermission of pain.  
— *Selden.*

IV. *As a relative pronoun.*

There is not an "ism" **but** had its shrine, nor a cause **but** had its prophet. — *Hale*.

394.

*That.**That.*I. *As a demonstrative pronoun.*

1. We work, and **that** is godlike. — *Holland*.
2. **That** genius is feeble which cannot hold its own before the masterpieces of the world. — *Higginson*.

II. *As a relative pronoun.*

There never was a bad man **that** had ability for good service. — *Beecher*.

III. *As a subordinate conjunction.*

1. *Demonstrative* (introductory of noun clause).

All admit **that** Cowper was a poet and a pioneer of a noble school. — *Stedman*.

2. *Purpose.*

Treat it kindly **that** it may  
Wish at least with us to stay. — *Cowley*.

3. *Result.*

Laziness travels so slowly **that** poverty soon overtakes him. — *Franklin*.

4. *Cause.*

Now I am angry with you  
Not that ye paint in oils, but **that**, grown fat  
And indolent, you do not paint at all. — *Longfellow*.

*Since.*

395.

*Since.*I. *Subordinate conjunction.*1. *Time.*

I have written nothing **since** I left home except a few letters and a journal now and then. — *Lowell.*

2. *Cause.*

Think not thy time short in this world  
**Since** the world itself is not long. — *Browne.*

II. *Preposition.*

**Since** yesterday I have been in Alcala. — *Longfellow.*

III. *Adverb.*

I hear Butler is made **since** Count of the Empire.  
— *Howells.*

*The.*

396.

*The.*I. *Definite article.*

**The** way to mend **the** bad world is to create **the** right world. — *Emerson.*

II. *Adverb.*1. *Demonstrative.*

**The** more we do, the more we can do. — *Hazlitt.*

2. *Relative.*

The more busy we are, **the** more leisure we have. — *Id.*

*A.*

397.

*A.*I. *Indefinite article.*

There is **a** chord in every human heart that has **a** sigh in it if touched aright. — “*Ouida.*”

II. *As a preposition.*

1. What time **a** day is it? — *Shakespeare*.
2. I have often wished that I had clear  
For life, six hundred pounds **a** year. — *Swift*.

III. *Used with infinitives.*

1. He burst out **a**-laughing. — *Macaulay*.
2. My heart's in the highlands **a**-chasing the deer.  
— *Burns*.

**398.** According to the foregoing plan of illustrating the different parts of speech for which the same word may be used, select or construct sentences illustrating the different uses of the following words: *before, still, else, like, both, there, than*.

*Since.*

I. *Adverbial conjunction.*  
1. *Since.*  
I have written nothing since I left  
home and a journal now and then.

2. *Since.*  
Think not thy time short in this world  
since the world itself is not long.

II. *Proposition.*  
since yesterday I have been in Alcalá

III. *Adverb.*  
I hear Butler is made since Count of the

*The.*

I. *Definite article.*  
The way to mend the bad world is to  
mend the good.

II. *Adverb.*  
1. *Demonstrative.*  
The more we do, the more we can do. — *Hamlet*

2. *Relative.*  
The more busy we are, the more leisure we have  
if it is touched.

I. *Indefinite*

There is a man  
it if touched?

## WRITING

### I. As a paragraph.

1. What time a day I have been thinking of you.
2. I have often visited the grave of my father.

### III. Used in a sentence.

1. He burst out laughing.
2. My heart's in the game.

398

According to the different  
rating the different words may be  
same word may be used in different  
sentences illustrating the different  
uses: before, after, and in the middle of.



green

— *Chloe*

son.

shore. — *Garth*.  
nor wise. — *P*  
bl. — *Macdonald*.

## PART III.

### SENTENCE STRUCTURE.

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#### I. ANALYSIS.

**399.** The composition and analysis of sentences have been considered from time to time in preceding investigations of the elements of sentence structure. The general grouping, however, of the elements of a sentence is needed for a clear apprehension and a fuller grasp of the subject. (Review p. 43 *et seq.*)

#### A. SENTENCE FORMS.

**400.** Sentences by form are **declarative, interrogative, or imperative.**

**401.** Where each member of a compound sentence is the same in form, the compound sentence is called a compound sentence of that form ; as, —

1. **Nature is good, but intellect is better.** — *Emerson.*
2. **Awake, arise, or be forever fallen.** — *Milton.*

**402.** Note that preceding sentence (1) is a compound declarative sentence, and that sentence (2) is a compound imperative sentence.

Note the forms of the following compound sentences : —

1. **We can refute assertions, but who can refute silence ?**

— *Dickens.*

2. **Take the poetry of life away, and what remains behind ?** — *Wordsworth.*

3. **Wisely improve the present ; it is thine.** — *Longfellow.*

**403.** Note that the foregoing sentences have different forms of simple sentences in the compound sentences. Such sentences are called **mixed sentences**. **Mixed Sentences.**

**404.** The elements entering into the structure of a sentence are, — **Sentence Elements.**

1. Subject, predicate, object.
2. Modifying elements of subject, predicate, object, or of other modifying elements of the sentence.
3. Connecting elements.
4. Independent elements.

**405.** I. FORMS OF SUBJECT.

1. *Noun.*

**Man** is the artificer of his own happiness. — *Thoreau.*

2. *Pronoun.*

**He** hurts me most **who** lavishly commends. — *Churchill.*

3. *Adjective.*

The **beautiful** is never plentiful — *Emerson.*

4. *Simple infinitive.*

1. **To die** is landing on some silent shore. — *Garth.*

2. **To swear** is neither brave, polite, nor wise. — *Pope.*

3. It needs brains **to be** a real fool. — *Macdonald.*

5. *Gerund.*

Reading Chaucer is like brushing through the dewy grass at sunrise. — *Lowell*.

6. *Noun clause.*

1. That Scott was never himself . . . may be admitted without prejudice to his sensibility. — *Ruskin*.

2. It does not need that a poem should be long.  
— *Emerson*.

7. *Quotation.*

"One soweth, and another reapeth" is a verity that applies to evil as well as good. — *Eliot*.

Forms of  
Predicate.

406.

## II. FORMS OF PREDICATE.

I. *Verb.*

1. Ignorance never settles a question. — *Beaconsfield*.
2. Life is arched with changing skies. — *Winter*.

II. *Verb with* —1. *Noun.*

The true art of memory is the art of attention. — *Johnson*.

2. *Pronoun.*

Who and what are you? — *Longfellow*.

3. *Adjective.*

Children are the keys of Paradise; they alone are good and wise. — *Stoddard*.

4. *Adverb.*

It is there, it is there, my child. — *Hemans*.

5. *Prepositional phrase.*

My days are in the yellow leaf. — *Byron*.

6. *Infinitive.*1. *Simple.*

The manly part **is to do** with might and main what you can do. — *Emerson.*

2. *Gerund.*

Knowledge **is** the **knowing** that we cannot know.

— *Emerson.*

7. *Clause.*

The essence of an artist **is that he should be articulate.**

— *Swinburne.*

407.

## III. FORMS OF OBJECT.

Forms of  
Object.

1. *Noun.*

The pen has shaken **nations**. — *Tupper.*

2. *Pronoun.*

Only that is poetry which cleanses and mends **me**.

— *Emerson.*

3. *Adjective.*

The beautiful attracts the **beautiful**. — *Hunt.*

4. *Infinitive with or without a subject.*1. *Simple.*

1. I take all **knowledge to be** my province. — *Bacon.*

2. Creation is great and cannot **be understood**. — *Arnold.*

3. I love **to lose** myself in other men's minds. — *Lamb.*

2. *Gerund.*

1. I hear the **wind** among the trees

**Playing** celestial symphonies. — *Longfellow.*

2. I call him free who fears **doing wrong**. — *Robertson.*

5. *Noun clause.*

The world desires to know **what you have done**, not **how you did it**. — *Lewes.*

6. *Quotation.*

Keats spoke for all time when he said, "**A thing of beauty is a joy forever.**" — *Thackeray*.

Forms of  
Subject  
Modifiers.

## 408. IV. FORMS OF SUBJECT MODIFIERS.

1. *Noun (or equivalent) in apposition.*

1. That endless book, **the newspaper**, is our national glory. — *Beecher*.

2. The almighty dollar, **that great object of universal devotion throughout our land**, seems to have no genuine devotees in these peculiar villages. — *Irving*.

2. *Noun or pronoun in possessive case.*

1. A **nation's** character is the sum of its splendid deeds.  
— *Clay*.

2. **One's** piety is best displayed in his pursuits. — *Alcott*.

3. *Adjective.*

**A happy** life is not made up of negations. — *Landor*.

4. *Adjective phrase.*

A man **proud of belonging to a genuine national stock** . . . was virtually told that America had no right to be a nation at all. — *Stephen*.

5. *Adjective clause.*

The picture **that approaches sculpture** nearest is the best picture. — *Longfellow*.

6. *Prepositional phrase.*

The manhood **of poetry** is the drama. — *Hare*.

7. *Participle.*

The man **living** to amuse himself . . . should be counted false to his trust. — *Channing*.

8. *Infinitive.*

The way **to procure** insults is to submit to them. — *Hazlitt*.

NOTE. — The forms of object modifiers are the same as those of subject modifiers.

Select or construct sentences illustrating the different forms of object modifiers.

#### 409. V. FORMS OF PREDICATE MODIFIERS.

Forms of  
Predicate  
Modifiers.

##### 1. *Adverb.*

A lie **always** needs a truth for a handle to it. — *Beecher*.

##### 2. *Adverb phrase.*

The law teaches us **here and there** and **now and then**.

— *Burke*.

##### 3. *Adverbial objective.*

May you live all the **days** of your life. — *Swift*.

##### 4. *Indirect object.*

Give the **devil** his due. — *Dryden*.

##### 5. *Adverbial noun phrase.*

They grew in beauty **side by side**. — *Hemans*.

##### 6. *Participle.*

As winds come lightly **whispering** from the west,  
**Kissing** not **roughly** the deep, blue and serene. — *Byron*.

##### 7. *Absolute construction.*

Success surely comes with conscience in the long run,  
**other things being equal**. — *Beecher*.

##### 8. *Infinitive.*

Knowledge exists **to be imparted**. — *Emerson*.

##### 9. *Prepositional phrase.*

I believe virtue shows quite as well **in rags and patches**  
as she does **in purple and fine linen**. — *Dickens*.

10. *Adverbial clause.*

Shine out, fair sun, **till I have bought a glass,**  
That I may see my shadow as I pass. — *Shakespeare.*

## B. CLAUSES.

## 410.

## I. NOUN CLAUSES.

1. *Form.*

1. Clauses introduced by demonstrative conjunctions, *that, but that, but,* etc.

2. Indirect questions.

1. Introduced by interrogative pronouns, *who, which, what.*

2. Introduced by interrogative adverbs, *how, how much, why, where, whether,* etc.

2. *Use.*

1. *As subject.*

It is a secret worth knowing **that lawyers rarely go to law.**

2. *As object.*

— *Crowell.*

1. Trouble teaches **how much there is in manhood.**

— *Beecher.*

2. They know **that virtue is its own reward.** — *Gay.*

3. We wondered **whether the saltiness of the Dead Sea was not Lot's wife in solution.** — *Curtis.*

3. *In predicate.*

And my desire is **that you . . . may accept the inscription of these volumes.** — *Mrs. Browning.*

4. *As an appositive.*

The current **opinion prevails that the study of Greek and Latin is loss of time.** — *Swift.*

5. *With a preposition.*

The good is always the road **to what is true.** — *Hamerton.*

## 411. II. ADJECTIVE CLAUSES.

1. *Form.*

1. Relative pronoun clauses introduced by *who*, *which*, *that*, *what*, *but*, *as*, etc.
2. Relative adverb clauses introduced by *when*, *where*, *whence*, *why*, etc.

2. *Used to modify the meaning of —*1. *Subject.*

1. The only **vice that cannot be forgiven** is hypocrisy.  
— *Hazlitt*.
2. There is no **time in life when books do not influence a man**. — *Besant*.

2. *Object.*

1. The heart has **eyes that the brain knows nothing of**.  
— *Parkhurst*.
2. The child trusts because it finds no reason in itself **why it should not**. — *Holland*.

3. *Noun in predicate.*

Life is a **plant that grows out of death**. — *Beecher*.

4. *Modifying elements of sentence.*

1. Society is like a lawn **where every roughness is smoothed, every bramble eradicated, and where the eye is delighted by the smiling verdure of a velvet surface**. — *Irving*.
2. Learning hath gained most by those **books by which the printers have lost**. — *Fuller*.
3. Without "words" and the **truth of things that is in them**, what are we? — *Hunt*.
4. Not a soldier discharged his farewell shot,  
O'er the **grave where our hero we buried**. — *Wolfe*.

**412**      **III. ADVERBIAL CLAUSES.****1. Form.**

Introduced by relative adverbs or subordinate conjunctions.

**2. Use.**

Used to modify, —

1. *Verbs or verbals.*
2. *Adverbs.*
3. *Adjectives.*

**3. Kinds.****1. Time.**

We sell our birthright **whenever we sell our liberty for any place of gold or honor.** — *Whipple.*

**2. Place.**

The blood will follow **where the knife is driven,**  
The flesh will quiver **where the pincers tear.** — *Young.*

**3. Manner.**

He mouths a sentence **as curs mouth a bone.** — *Churchill.*

**4. Degree.**

The greater a man is, **the less he is disposed to show his greatness.** — *Channing.*

**5. Comparison.**

A man merits no more respect **than he exacts.** — *Hazlitt.*

**6. Cause.**

We are happy now **because God wills it.** — *Lowell.*

**7. Purpose.**

Let us not run out of the path of duty **lest we run into the way of danger.** — *Hill.*

8. *Result.*

He was so generally civil **that nobody thanked him for it.**

— *Johnson*

9. *Condition.*

No education deserves the name **unless it develops thought.**

— *Whipple.*

10. *Concession.*

**Although it be a history**

**Homely and rude, I will relate it.** — *Wordsworth.*

## 413.

## USES OF INFINITIVES.

I. *To help form verb phrases.*

1. Nothing can **be** truer than fairy wisdom. — *Jerrold.*

2. All skill ought **to be exerted** for universal good.

— *Johnson.*

3. Ingenuity and cleverness are **to be rewarded** by state prizes. — *Thackeray.*

4. If I were **to see** a man with such a face, I should love him dearly. — *Hawthorne.*

II. *As subject of verb.*

1. **To shoot** at crows is powder flung away. — *Gay.*

2. It is a good thing **to lengthen** to the last a sunny mood. — *Lowell.*

3. It is not easy **for a man to speak** of his own works.

— *Dickens.*

4. But **reading à Kempis** is like saying one's prayers in a crypt. — *Eggleston.*

III. *As direct object of transitive verb or an equivalent.*1. *Without subject objective.*

1. Men wish **to be** practically instructed. — *Carlyle.*

2. Only an inventor knows how **to borrow.** — *Emerson.*

2. *With subject objective.*

1. Never suffer **youth to be** an excuse for inadequacy.  
— *Haydon*.

3. *As a predicate complement.* (With copulative verbs.)

To live in hearts we leave behind is not **to die**. — *Campbell*.

4. *As an appositive.*

Success has but one fashion, — **to lose nothing** once gained.

5. *As an adjective modifier.* — *Stedman*.

The **scenes to come** were far better than the past.

6. *As an adverbial modifier.* — *Hawthorne*.

1. Virtue alone is **sufficient to make** a man great, glorious, and happy. — *Franklin*.

2. Speech is **to persuade, to convert, to comfort**. — *Emerson*.

7. *With preposition to form prepositional phrase.*

The secret **of being loved** is **in being** lovely, and the secret **of being** lovely is **in being** unselfish. — *Holland*.

8. *In absolute constructions.* (Parenthetical.)

You are a curious little fellow, **to be sure**, and wish a great many things that you will never get. — *Stevenson*.

9. *In exclamatory expressions.*

1. What! travel in Spain and not **be robbed**!  
— *Longfellow*.
2. Ah! **to build! to build!** — *Id.*

## 414.

## USES OF PARTICIPLES.

I. *To help form verb phrases.*

1. Labor was **appointed** at the creation. — *Mann*.
2. But the leaves are **beginning** to fade in an hour.  
— *Watts*.

3. Each little Indian sleepyhead

Is **being kissed** and **put** to bed. — *Stevenson*.

## II. *Used with verb in adverbial relations.*

Hope springs **exulting** on triumphant wing. — *Burns*.

## III. *Used as modifier of —*

### 1. *Subject.*

Each is strong **relying** on his own, and each is betrayed when he seeks in himself the courage of others. — *Emerson*.

### 2. *Object.*

Youth beholds happiness **gleaming** in the prospect.

— *Coleridge*.

### 3. *Predicate complement.*

Humor is gravity **concealed** behind the jest. — *Weiss*.

## IV. *Other elements of sentence.*

1. But he lay like a warrior **taking** his rest,

With his martial cloak around him. — *Wolfe*.

2. Everywhere a second spring puts forth between summer **gone** and winter **nearing**. — *Allen*.

**415.** Participles and infinitives are frequently used instead of clause forms, and thus abridge or shorten constructions.

**416.** These verbal forms when so used may take the regular connective of the clause that they are used to abridge; as, —

1. No one can teach admirably **if** not **loving** his task.

— *Alcott*.

2. I had my theory of **where** to **seek** for her remains.

— *Stevenson*.

- 3 We see, **though ordered** for the best,  
Permitted laurels grace the lawless brow. — *Dryden*.
- 4 Music **when combined** with a pleasurable idea is  
poetry. — *Poe*.
- 5 Books **as containing** the finest records of human wit  
must always enter into our notions of culture. — *Id*.

**417.**

## CONNECTING ELEMENTS.

Connecting elements may consist of —

1. *Conjunctions,*
2. *Relative pronouns,*
3. *Relative adverbs,*
4. *Prepositions.*

The discussion of connectives has been considered so definitely in the preceding pages that a further discussion seems needless.

**418.**

## INDEPENDENT ELEMENTS.

I. *Address.*

1. **Homer**, thy song men liken to the sea,  
With all the notes of music in its tone. — *Lang*.
2. Wonderful and awful are thy silent halls,  
**Oh, kingdom of the past!** — *Lowell*.
3. **Oh, Holy Night**, from thee I learn to bear  
What man has borne before. — *Longfellow*.

II. *Exclamatory expressions.*

1. **Bless thee!** Bottom! **bless thee!** thou art translated.  
— *Shakespeare*.
2. **The sea! the sea! the open sea!**  
**The blue, the fresh, the ever free!** — "*Barry Cornwall*."

### III. *Parenthetical expressions.*

A few murmurs, mother; we grumble a little now and then, to be sure. — *Goldsmith.*

### IV. *Absolute constructions.*

I found myself in a lofty, antique hall, the roof supported by old English joists of old English oak. — *Irving.*

### V. *Absolute words.*

1. **Why**, a hero is as much as one should say — a hero!  
— *Longfellow.*
2. **Now**, who will buy my apples? — *Carleton.*
3. **Well, now**, look at our villa. — *Browning.*

In the following sentences name and explain the clauses, their form, use, etc., and also the uses of all infinitives and participles : —

1. If ever household affections and love are graceful things, they are graceful in the poor. — *Dickens.*
2. Liberty is worth whatever the best civilization is worth. — *Giles.*
3. We are as much informed of a writer's genius by what he selects as by what he originates. — *Emerson.*
4. Wherever there is music there is a throng of listeners.  
— *Bryant.*
5. There is an unhappiness so great that the very fear of it is an alloy to happiness. — *Trollope.*
6. Men possessed with an idea cannot be reasoned with.  
— *Froude.*
7. A man's tyranny is measured only by his power to abuse. — *Piatt.*
8. What! to attribute the sacred sanctities of God and nature to the massacres of the Indian scalping knife!  
— *Chatham.*

9. It is neither wise nor honest to detract from beauty as a quality. — *Wallace*.

10. The body of all true religion consists, to be sure, in obedience to the will of the Sovereign of the world. — *Burke*.

11. It has been finely said that nothing is intolerable which is necessary. — *Emerson*.

12. Such are the men, such are the races, which have done much to settle and build up the United States.

— *Lodge*.

13. If cities were built by the sound of music, then some edifices would seem to be constructed by grave, solemn tones. — *Hawthorne*.

14. A life that is worth writing at all is worth writing minutely. — *Longfellow*.

15. Why does one man's yawning make another man yawn? — *Burton*.

16. Duty is the path that all may tread. — *Morris*.

17. He who performs his duty in a state of great power must needs incur the utter enmity of many and the high displeasure of more. — *Atterbury*.

18. It was a miracle to see an old man silent, since talking is the disease of age. — *Jonson*.

19. He who meanly admires a mean thing is a snob, — perhaps that is a safe definition of the character.

— *Thackeray*.

20. I know not where His islands lift  
Their fronded palms in air. — *Whittier*.

21. Fashion is a potency in art making it hard to judge between the temporary and the lasting. — *Stedman*.

22. All his faults are such that one loves him still the better for them. — *Goldsmith*.

23. I will forethink what I will promise, that I may promise but what I do. — *Warwick*.

24. Your work, I say again, is noble work in so far as its ends and aims are noble. — *Longfellow*.

25. The lecture as it stands was, as I have just said, thrown together out of the materials I had by me. — *Ruskin*.

26. Better far to die in the old harness than to try to put on another. — *Holland*.

27. The best part of knowledge is that which tells us where knowledge leaves off and ignorance begins. — *Holmes*.

28. The worst way of being intimate is by scribbling.  
— *Johnson*.

29. You know I say just what I think. — *Longfellow*.

30. Dangers by being despised grow great. — *Burke*.

31. You were bidden to a bridal dance and found yourselves walking in a funeral procession. — *Hawthorne*.

32. No act, however long, is safe that does not match a thought that is still longer. — *Parkhurst*.

33. Literature, like a gypsy, to be picturesque, should be a little ragged. — *Jerrold*.

34. Man is a material creature, slow to think, and dull to perceive connections. — *Stevenson*.

35. You have only to watch over ill-natured people to resolve to be unlike them. — *Buxton*.

36. If we were to live here always with no other care than how to feed, clothe, and house ourselves, life would be a sorry business. — *Smith*.

37. The reason why so few marriages are happy is because young ladies spend their time in making nets, not making cages. — *Swift*.

38. Life is a rich strain of music suggesting a realm too fair to be. — *Curtis*.

39. Learning, to be of much use, must have a tendency to spend itself among the common people. — *Burke*.

## PART IV.

### SYNTAX.

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**Syntax.**     **419.** **Syntax** is that part of grammar which treats of the relations that words in the sentence have to one another.

*Syntax* is from the Latin *syntaxis*—systematic arrangement.

**Construction.**     **420.** The way in which one part of speech is related to the rest of the sentence is its **construction**.

**Rules of Syntax.**     **421.** Statements of the different constructions in the sentences are **rules of syntax**.

Although the rules of syntax have been more or less explained, stated, and illustrated in the foregoing work, yet the more general rules of syntax are restated in form of empiric statements, that the general principles may be viewed together.

#### RULES OF SYNTAX.

**422. I.** A noun or pronoun used as the subject of a verb is in the nominative case.

**Variety** is the mother of enjoyment. — *Beaconsfield*.

II. A noun used as the name of a person or thing addressed is in the nominative case.

Divinest **Autumn!** who may paint thee best,  
Forever changeful o'er the changeful globe!

— *Stoddard.*

III. A noun or pronoun used with a participle in an absolute construction is in the nominative case.

The next **day** being Sunday, and the new **church** not yet being opened, he kept his room. — *Allen.*

NOTE. — In absolute constructions the participle is sometimes omitted when it can readily be inferred; as, —

**Thou** away, the very birds are mute. — *Shakespeare.*

IV. The subject of an infinitive is in the objective case.

England expects every **man to do** his duty. — *Nelson.*

V. A noun or pronoun used as the direct object of an action is in the objective case.

NOTE 1. — Verbs or verbals of asking, teaching, and the like, admit of two objects, one of the person and the other of the thing.

Ask **me** no **questions.** — *Goldsmith.*

The object of the thing may be an infinitive phrase or clause.

I ask not proud **Philosophy**

To teach **me what thou art.** — *Campbell.*

When the object of the person becomes the subject of the passive form, the object of the thing is still *retained* as object of the passive form of the verb; as, —

**I was asked** no **questions.**

*Questions* is the retained object of the passive verb, *asked*.

NOTE 2. — Verbs or verbals of calling, choosing, making, regarding, showing, and the like, admit of a secondary object of the same person or thing ; as, —

Rousseau calls the human **voice** the **warder** of the mind.

— *Willis*.

1. The secondary object may be an adjective agreeing with noun implied.

Good humor makes all things **tolerable**. — *Beecher*.

2. In the passive form of the verb the secondary object becomes a predicate noun ; as, —

Washington is called the **father** of his country.

VI. A noun or pronoun used as the indirect object of an action is in the objective case.

The preposition *to* or *for* is commonly used with the indirect object.

With verbs of giving, sending, telling, the indirect object is generally used without the proposition *to* or *for*.

In the best books great men talk **to us** and give **us** their most precious thoughts. — *Channing*.

VII. A noun used to express the adverbial relations of time, price, space, and the like, is in the objective case.

1. Lost, **yesterday**, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes.

— *Mann*.

2. Ye mariners of England!  
That guard our native seas;  
Whose flag has braved a thousand **years**,  
The battle and the breeze. — *Campbell*.

VIII. A noun or pronoun used with a preposition is in the objective case.

June falls asleep **upon** her **bier of flowers**. — *Larcom*.

IX. A noun or pronoun used to denote ownership, authorship, or similar relation, is in the possessive case.

1. Vain was the **chief's**, the **sage's** pride.  
They had no poet and they died. — *Pope*.
2. They lard **their** lean books with the fat of **others'** works. — *Burton*.

X. A predicate noun or pronoun agrees in case with the subject whose meaning it describes or defines.

Experience is the best **schoolmaster**. — *Coleridge*.

XI. An appositive agrees in case with the noun or pronoun whose meaning it describes or defines.

Time, the **prime minister** of death,  
There's naught can bribe his honest will. — *Marvell*.

XII. A verb agrees with its subject in number and person.

All **truths are** not to be told. — *Herbert*.

NOTE 1. — A verb with two or more singular subjects connected by an alternative conjunction agrees with them in the singular number.

Nor **age, nor business, nor distress** can erase this dear image from my imagination. — *Steele*.

NOTE 2. — A verb with two or more singular subjects connected with a copulative conjunction generally agrees with them in the plural number.

**Truth and fiction are so aptly mixed,**  
That all seems uniform and of a piece. — *Roscommon.*

NOTE 3. — A verb having two or more singular subjects connected by a copulative conjunction may agree with them in the singular number when the subjects refer to the same, or to different views of the same, person or thing, or when two or more things are to be regarded as singular in idea.

1. A laggard in love and a dastard in war  
**Was** to wed the fair Ellen of brave Lochinvar. — *Scott.*
2. The peace and good order of society **was** not promoted by the feudal system. — *Hallam.*
3. **Friendship and esteem**, founded on the merit of the object, **is** the most certain basis to build a lasting happiness upon. — *Arnold.*

NOTE 4. — When two or more singular subjects of different persons are connected by an alternative conjunction, the verb usually agrees in person with the nearest subject except when the nearest subject is the personal pronoun of the first person, singular, when the rule is usually reversed.

**He or you are** at fault.  
**You or he is** at fault.  
**He or I is** at fault.  
**You or I are** at fault.

XIII. A pronoun agrees with its antecedent in gender, number, and person.

1. **He who** sows courtesy reaps friendship;  
And **he who** plants kindness gathers love. — *Basil*.
2. **You who** forget your own friends, meanly to follow  
after those of a higher degree, are a snob. — *Thackeray*.
3. Proper respect for some **persons** is best preserved by  
avoiding **their** neighborhood. — *Curtis*.
4. Woman was formed to be admired; man to be ad-  
mirable. **His** are the glories of the sun at noonday; **hers**  
the softened splendors of the midnight moon. — *Sidney*.

XIV. An adjective is used to modify the meaning of  
a noun or pronoun.

1. **American** patriotism must be a **household** virtue.  
— *Beecher*.
2. Virtue is **bold**, and goodness never **fearful**.  
— *Shakespeare*.

XV. An adverb is used to modify the meaning of a  
verb or verbal, an adjective or adverb.

1. Our domestic affections are the **most** salutary basis of  
all good government. — *Beaconsfield*.
2. A peace **too eagerly** sought is **not always** the sooner  
obtained. — *Burke*.

XVI. A preposition is used with a noun, pronoun,  
or an equivalent construction to form a phrase express-  
ing adverbial, adjective, or substantive relations.

The duty of labor is written **on** a man's body, **in** the stout  
muscle of the arm and the delicate machinery of the hand.  
— *Parker*.

XVII. A conjunction is used to join together sen-  
tences or parts of the same sentence.

1. Increased **means** **and** increased **leisure** are the two  
civilizers of man. — *Beaconsfield*.
2. **Her step** **is** music, **and** **her voice** **is** song. — *Bailey*.

## PART V.

### SENTENCES FOR ANALYSIS.

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ANALYZE the following passages, giving the structure and syntax of each word:—

1. It is the slovenliness of men and women which, for the most part, makes their lives so unsatisfactory. They do not sit at the loom with keen eye and deft finger; but they work listlessly and without a sedulous care to piece together, as they best may, the broken threads. We are apt to give up work too soon, to suppose that a single breakage has ruined the cloth. The men who get on in the world are not daunted by one nor a thousand breakages.

— *The Saturday Review*.

2. Happiness in this world, when it comes, comes incidentally. Make it an object of pursuit, and it leads us a wild-goose chase, and is never attained. Follow some other object, and very possibly we may find that we have caught happiness without dreaming of it; but likely enough it is gone the moment we say to ourselves, "Here it is!" like the chest of gold treasure-seekers find. — *Nathaniel Hawthorne*.

3. The beauty of the hoar frost is nothing by itself, nothing on naked rock or mountain, nothing in the streets of the city, and out at sea it only is visible on the ship's cordage, if by accident it may whiten it for awhile; but on sylvan landscapes it settles like a fairy decoration. No human work is delicate enough to be compared with such delicacy

as this, no human artificer, in silver or in ivory, ever wrought such visible magic as these millions of tiny spears that thrust out points of unimaginable fineness from the lightest spray's utmost extremity. The perfect beauty of this adornment is visible only on the thinnest and lightest; on the dark, thin twigs of the birch that bend under the weight of a robin, or on the slender, long sprays of the bird-cherry tree that the little birds love so well. — *Philip Gilbert Hamerton.*

## 4.

## L'ENVOI.

When earth's last picture is painted, and the tubes are  
twisted and dried,  
When the oldest colors have faded, and the youngest critic  
has died,  
We shall rest, and, faith, we shall need it — lie down for an  
æon or two,  
Till the Master of All Good Workmen shall set us to work  
anew!

And those that were good shall be happy; they shall sit in  
a golden chair;  
They shall splash at a ten-league canvas with brushes of  
comet's hair;  
They shall find real saints to draw from — Magdalen, Peter,  
and Paul;  
They shall work for an age at a sitting, and never be tired  
at all!

And only the Master shall praise us, and only the Master  
shall blame;  
And no one shall work for money, and no one shall work  
for fame;  
But each for the joy of working, and each, in his separate  
star,  
Shall draw the Thing as he sees It for the God of Things  
as They Are. — *Rudyard Kipling.*

## 5.

## THOU SHIP OF STATE.

Thou too, sail on, O ship of State!  
Sail on, O Union, strong and great!  
Humanity, with all its fears,  
With all the hopes of future years,  
Is hanging breathless on thy fate!  
We know what Master laid thy keel,  
What workmen wrought thy ribs of steel,  
Who made each mast, and sail, and rope,  
What anvils rang, what hammers beat,  
In what a forge, and what a heat,  
Were shaped the anchors of thy hope.  
Fear not each sudden sound and shock;  
'Tis of the wave, and not the rock;  
'Tis but the flapping of the sail,  
And not a rent made by the gale.  
In spite of rock and tempest's roar,  
In spite of false lights on the shore,  
Sail on, nor fear to breast the sea!  
Our hearts, our hopes, are all with thee;  
Our hearts, our hopes, our prayers, our tears,  
Our faith triumphant o'er our fears,  
Are all with thee — are all with thee!  
— *Henry W. Longfellow.*

## 6.

## THE LOVE OF COUNTRY.

Breathes there a man with soul so dead,  
Who never to himself hath said,  
"This is my own, my native land!"  
Whose heart hath ne'er within him burned  
As home his footsteps he hath turned  
From wandering on a foreign strand?  
If such there breathe, go, mark him well;  
For him no minstrel raptures swell!

High though his titles, proud his name,  
Boundless his wealth as wish can claim, —  
Despite those titles, power, and pelf,  
The wretch, concentered all in self,  
Living, shall forfeit fair renown,  
And, doubly dying, shall go down  
To the vile dust from whence he sprung,  
Unwept, unhonored, and unsung. — *Sir Walter Scott.*

7.

## OLD IRONSIDES.

Ay, tear her tattered ensign down !  
Long has it waved on high,  
And many an eye has danced to see  
That banner in the sky ;  
Beneath it rung the battle shout,  
And burst the cannon's roar ; —  
The meteor of the ocean air  
Shall sweep the clouds no more !  
Her deck, once red with heroes' blood,  
Where knelt the vanquished foe,  
When winds were hurrying o'er the flood,  
And waves were white below,  
No more shall feel the victor's tread,  
Or know the conquered knee ; —  
The harpies of the shore shall pluck  
The eagle of the sea !  
O better that her shattered hulk  
Should sink beneath the wave ;  
Her thunders shook the mighty deep,  
And there should be her grave ;  
Nail to the mast her holy flag,  
Set every threadbare sail,  
And give her to the god of storms,  
The lightning and the gale !

— *Oliver Wendell Holmes.*

Go down where the wavelets are kissing the shore,  
 And ask of them why do they sigh ?  
 The poets have asked them a thousand times o'er,  
 But they're kissing the shore as they kissed it before,  
 And they're sighing to-day, and they'll sigh evermore.  
 Ask them what ails them ; they will not reply,  
 But they'll sigh on forever and never tell why !  
 "Why does your poetry sound like a sigh ?"  
 The waves will not answer you, neither shall I.

— *Abram J. Ryan.*

9. Two elements underlie all Teutonic character — the deep power of love and the grand power of will. The one is seen in the intense national spirit of the race, in the sacredness of domestic ties, in the reverence for a Supreme Being. The other has been the fruitful germ of free acting and free thinking, of civil right and religious liberty ; the force which, through willing hearts and plodding brains, has scaled the loftiest heights of speculation or fathomed the lowest depths of research. . . .

Have you read this poem of Arndt's, "What is the German Fatherland ?" Arrogant French diplomacy little knew the storm it was gathering to burst upon its own head. It planned the disruption of a people, but inspired a song which bound it in cords the wildest martial fury could not snap. How all the later history breathes and pulsates with the unity of race ! How the word, "Fatherland," is twined about the very tendrils of the German heart !

— *Arthur S. Hoyt.*

10. The ear, the voice, the fancy teeming with combinations, — the imagination fervent with picture and emotion, that came from Caucasus, and which we have preserved unpolluted, — have endowed us with almost the exclusive privilege of music ; that science of harmonious sounds which the ancients recognized as most divine, and deified in the person of their most beautiful creation. I speak not of the

past; though were I to enter into the history of the lords of melody, you would find in it the annals of Hebrew genius. But at this moment, even, musical Europe is ours. There is not a company of singers, not an orchestra in a single capital, that is not crowded with our children, under the feigned names which they adopt to conciliate the dark aversion which your posterity will some day disclaim with shame and disgust. Almost every great composer, skilled musician, almost every voice that ravishes you with its transporting strains, spring from our tribes. The catalogue is too vast to enumerate; too illustrious to dwell for a moment on secondary names, however eminent. Enough for us that the three great creative minds to whose exquisite inventions all nations at this moment yield — Rossini, Meyerbeer, Mendelssohn, — are of Hebrew race; and little do your men of fashion, your “muscadins” of Paris and your dandies of London, as they thrill into raptures at the notes of a Pasta or Grisi, — little do they suspect that they are offering homage to the sweet singers of Israel. — *Earl of Beaconsfield.*

11. What a place to be in is an old library! It seems as though the souls of all the writers, that have bequeathed their labors to these Bodleians, were reposing here as in some dormitory or middle state. I do not want to handle, to profane the leaves, their winding sheets. I could as soon dislodge a shade. I seem to inhale learning, walking amid their foliage, and the odor of their old moth-scented coverings is fragrant as the first bloom of those scintial apples which grew amid the happy orchard. — *Charles Lamb.*

12. The highest compliment which his countrymen thought they could pay to the first Scipio was to call him a walking stick, for such is the signification of his name. It was given for the filial zeal with which he used to help his old father about, serving his decrepit age instead of a staff. — *Leigh Hunt.*

13. We read, in old stories, of enchanters who drew gardens out of snow, and of tents no bigger than a nutshell, which open out over a whole army. Of a like nature is the magic of a book, — a casket from which you may draw out at will bowers to sit under and affectionate beauties to sit by, and have trees, flowers, and an exquisite friend, all at one spell. — *Id.*

14. There lies upon the other side of the wide Atlantic a beautiful island, famous in story and in song. Its area is not so great as that of the State of Louisiana, while its population is almost half that of the Union. It has given to the world more than its share of genius and of greatness. It has been prolific in statesmen, warriors, and poets. Its brave and generous sons have fought successfully all battles but their own. In wit and humor it has no equal; while its harp, like its history, moves to tears by its sweet but melancholy pathos. — *S. S. Prentiss.*

15. My lords, you are impatient for the sacrifice. The blood which you seek is not congealed by the artificial terrors which surround your victim; it circulates warmly and unruffled through the channels which God created for noble purposes, but which you are bent to destroy for purposes so grievous that they cry to heaven! Be yet patient! I have but a few words more to say. I am going to my silent grave; my lamp of life is nearly extinguished; my race is run; the grave opens to receive me, and I sink into its bosom.

I have but one request to ask at my departure from this world; — it is the charity of its silence. Let no man write my epitaph; for, as no one who knows my motives dares now vindicate them, let not prejudice or ignorance asperse them. Let them and me repose in obscurity and peace, and my tomb remain uninscribed, until other times and other men can do justice to my character. When my country

shall take her place among the nations of the earth, then, and not till then, let my epitaph be written.

— *Robert Emmet.*

16. It was a fine sunny morning when the thrilling cry of "land!" was given from the masthead. I question whether Columbus, when he discovered the New World, felt a more delicious throng of sensations than rush into an American's bosom when he first comes in sight of Europe. There is a volume of associations in the very name. It is the land of promise, teeming with everything of which his childhood has heard, or on which his studious years have pondered. . . .

From that time until the period of arrival, it was all feverish excitement. The ships of war, that prowled like guardian giants around the coast; the headlands of Ireland stretching out into the channel; the Welsh mountains, towering into the clouds,—all were objects of intense interest. As we sailed up the Mersey, I reconnoitered the shores with a telescope. My eye dwelt with delight on neat cottages, with their trim shrubberies and green grass plots. I saw the moldering ruins of an abbey overrun with ivy, and the taper spire of a village church rising from the brow of a neighboring hill; all were characteristic of England.—*Washington Irving.*

17. I was one day talking with Charles Sumner upon some public question, and, as our conversation warmed, I said to him, "Yes, but you forget the other side." He brought his clinched hand down upon the table till it rang again, and his voice shook the room as he thundered in reply, "There *is* no other side!" There spoke the Puritan. There flamed the unconquerable spirit which swept the Stuarts out of England, liberalized the British Constitution, planted the republic in America, freed the slaves, and made the Union a national bond of equal liberty.

If the Puritans snuffled in prayer, they smote in fight. If they sang through their noses, the hymn they chanted was liberty. If they aimed at a divine monarchy, they have founded the freest, most enlightened, most powerful Republic in history. . . .

By their fruits, not by their roots, ye shall know them. Under the matted damp leaves in the April woods of New England, straggling and burrowing and stretching far in darkness and in cold, you shall find tough, hard, fibrous roots. But the flower they bear is the loveliest and sweetest of all flowers in the year. The root is black and rough and unsightly. But the flower is the Mayflower. The root of Puritanism may have been gloomy bigotry, but the flower was Liberty and its fruit. — *George William Curtis.*

18. Broadly considered, the eloquence of Daniel O'Connell has never been equaled in modern times. Do you think I am partial? I will vouch John Randolph, of Roanoke, the Virginia slaveholder, who hated an Irishman almost as much as he hated a Yankee, — himself an orator of no mean level. Hearing O'Connell, he exclaimed: "This is the man, these are the lips, the most eloquent that speak English in my day." I think he was right. I remember the solemnity of Webster, the grace of Everett, the rhetoric of Choate. I know the eloquence that lay hid in the iron logic of Calhoun. I have melted beneath the magnetism of Seargent S. Prentiss, of Mississippi, who wielded a power few men ever had. But I think all of them together never surpassed, and no one of them ever equaled, O'Connell.

— *Wendell Phillips.*

19. Ours is and always has been a government controlled by lawyers. In this De Toqueville recognized its greatest claim to stability and expansion. The profession has contributed seventeen of the twenty-one presidents of the United States and filled cabinets and councils. Its radical-

ism has always tended to the preservation of liberty, the maintenance of order, and the protection of property.

Lawyers can be agitators without being demagogues. They have codified the laws, brushed away the subtleties of practice, abolished those fictions of law and equity which defeated justice; and yet liberties are always so enlarged as to preserve essential rights. No other profession or pursuit has behind it exemplars and a history like the law. Its teachers have been the foes of anarchy, misrule, and tyranny, and its principles form the foundation of governments and the palladium of rights.

Call the roll, and you summon God's chosen ministers of civilization and reform. It was not Pericles, but Solon and his statutes, who made possible Grecian power and progress. It was not her legions, but her twelve tables, which made Rome the mistress of the world. It was not the defeat of the Moslem hordes, but the discovery of the Pandects, which preserved Europe. It was not the Norman conqueror, but the common law, which evolved constitutional freedom out of chaos, revolution, and despotism.

— *Chauncey M. Depew.*

20. A thoughtful mind, when it sees a nation's flag, sees not the flag, but the nation itself. When the French tricolor rolls out to the wind, we see France. When the new-found Italian flag is unfurled, we see unified Italy. When the united crosses of St. Andrew and St. George, on a fiery ground, set forth the banner of old England, we see not the cloth merely; there rises up before the mind the idea of that great monarchy.

This nation has a banner, too; and wherever this flag comes, and men behold it, they see in its sacred emblazonry no ramping lion and no fierce eagle, no embattled castles or insignia of imperial authority; they see the symbols of light. It is the banner of dawn. It means *liberty*; and the galley slave, the poor, oppressed conscript, the trodden-

down creature of foreign despotism, sees in the American flag the very promise of God.

If one, then, asks me the meaning of our flag, I say to him: It means just what Concord and Lexington meant, what Bunker Hill meant. It means the whole glorious Revolutionary War. It means all that the Declaration of Independence meant. It means all that the Constitution of our people, organizing for justice, for liberty, and for happiness, meant. — *Henry Ward Beecher.*

21. Far to the south lies the fairest and richest domain of this earth. There by night the cotton whitens beneath the stars, and by day the wheat locks the sunshine in its bearded sheaf. There are mountains stored with exhaustless treasures, forests, vast and primeval, and rivers that, tumbling or loitering, run wanton to the sea. But why is it, though the sectional line be now but a mist that the breath may dispel, fewer men of the North have crossed it over to the South than when it was crimson with the best blood of the Republic, or even when the slaveholder stood guard every inch of its way? There can be but one answer. It is the very problem we are now to consider. My people, your brothers in the South — brothers in blood, in destiny, in all that is best in our past and future — are so beset with this problem that their very existence depends upon its right solution.

I thank God as heartily as you do that human slavery is gone forever from the American soil. But the freedman remains. With him a problem without precedent or parallel. Note its appalling conditions. Two utterly dissimilar races on the same soil — with equal civil and political rights — almost equal in numbers, but terribly unequal in intelligence and responsibility — each pledged against fusion — one for a century in servitude to the other, and freed at last by a desolating war — the experiment sought by neither,

but approached by both with doubt, — these are the conditions. — *Henry W. Grady.*

22. I see the lives for which I lay down my life, peaceful, useful, prosperous, and happy, in that England which I shall see no more. I see her with a child upon her bosom, who bears my name. I see her father, aged and bent, but otherwise restored and at peace. I see the good old man, so long their friend, enriching them with all he has, and passing tranquilly to his reward.

I see that I hold a sanctuary in their hearts, and in the hearts of their descendants generations hence. I see an old woman weeping for me on the anniversary of this day. I see her and her husband, their course done, lying side by side in their last earthly bed, and I know that each was not more honored and held sacred in the other's soul than I was in the souls of both.

I see that child who bore my name, a man, winning his way up in that path of life which once was mine; winning it so well, that my name is made illustrious there by the light of his. I see the blots I threw upon it faded away.

It is a far, far better thing that I do, than I have ever done. It is a far, far better rest that I go to, than I have ever known. — *Charles Dickens.*

23. They moved right on like soldiers in their ranks, stopping at nothing and straggling for nothing; they carried a broad furrow or wheal all across the country, black and loathsome, while it was as green and smiling on each side of them and in front as it had been before they came. Before them, in the language of the prophets, was a paradise, and behind them a desert. They are daunted by nothing; they surmount walls and hedges, and enter enclosed gardens or inhabited houses. A rare and experimental vineyard has been planted in a sheltered grove. The high winds of Africa will not commonly allow the light trellis

or the slim pole; but here the lofty poplar of Campania has been possible, on which the vine plant mounts so many yards into the air, that the poor grape gatherers bargain for a funeral pile and a tomb as one of the conditions of their engagement. The locusts have done what the winds and lightning could not do, and the whole promise of the vintage, leaves and all, is gone, and the oleander stems are laid bare. — *John Henry Newman.*

24. Take one day; share it into sections; to each section appropriate its task; leave no stray, unemployed quarter of an hour, ten minutes, five minutes; include all; do each piece of business in its turn with method, with rigid regularity. The day will close almost before you are aware it has begun; and you will be indebted to no one for helping you to get rid of one vacant moment; you had to seek no one's company, consolation, sympathy, forbearance; you have lived, in short, as an independent being ought to do.

— *Charlotte Brontë.*

25. All the triumphs of truth and genius over prejudice and power, in every country and in every age, have been the triumphs of Athens. Wherever a few great minds have made a stand against violence and fraud, in the cause of liberty and reason, there has been her spirit in the midst of them; inspiring, encouraging, consoling; by the lonely lamp of Erasmus; by the restless bed of Pascal; in the tribune of Mirabeau; in the cell of Galileo; on the scaffold of Sidney. But who shall estimate her influence on private happiness? Who shall say how many thousands have been made wiser, happier, and better, by those pursuits in which she has taught mankind to engage; to how many the studies which took their rise from her have been wealth in poverty, — liberty in bondage, — health in sickness, — society in solitude? Her power is indeed manifested at the bar, in the senate, in the field of battle, in the schools of philos-

ophy. But these are not her glory. Wherever literature consoles sorrow, or assuages pain,—wherever it brings gladness to eyes which fail with wakefulness and tears, and ache for the dark house and the long sleep,—there is exhibited, in its noblest form, the immortal influence of Athens. . . . And when those who have rivaled her greatness shall have shared her fate; when civilization and knowledge shall have fixed their abode in distant continents; when the scepter shall have passed away from England; when, perhaps, travelers from distant regions shall in vain labor to decipher on some moldering pedestal the name of our proudest chief; shall hear savage hymns chanted to some misshapen idol, over the ruined dome of our proudest temple; and shall see a single naked fisherman wash his nets in the river of the ten thousand masts;—her influence and her glory will still survive,—fresh in eternal youth, exempt from mutability and decay, immortal as the intellectual principle from which they derived their origin, and over which they exercised their control.

— *Thomas Babington Macaulay.*



## APPENDIX I.

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### HISTORICAL OUTLINE SKETCH OF THE ENGLISH LANGUAGE.

Languages are the pedigree of nations. — *Dr. Johnson.*

A change of language invariably betokens a change in the social constitution of a country. — *Madame de Staël.*

WHEN first we hear of Britain it is inhabited by a people called Celts, speaking a language called Celtic.

Celts.

This early Celtic speech, in more or less modernized forms, is still used among the descendants of the Celts in Wales, in the highlands of Scotland, the Isle of Man, and in some parts of Ireland and Brittany.

Celtic.

These Celts, we are told, were rude in appearance, savage in practices, and crude in the arts of civilization, but they revered their priestly rulers, were devoted to their native land, and had a passion for poetry, color, and rhythmic music.

Fifty-five years before the Christian era, Julius Cæsar led his conquering Roman legions into Britain, met the warlike but untrained Celts, and became their partial conqueror and their first historian.

Roman  
Invasion.

Neither Julius Cæsar, however, nor any of his Roman successors, were ever able to conquer the whole of the island of Britain.

After suffering repeated defeats at the hands of the Romans, some of the Celts withdrew to mountain fast-

Roman  
Rule.

nesses and wooded heights, and carried on a marauding warfare throughout the centuries of Roman rule in Britain. Others of the Celts submitted to the Roman conquerors, became their servants and learned many of the civilizing arts of their masters. The Romans, as civilizers, did much in Britain. They reared fortifications, founded cities, constructed a system of military roads, established schools and courts of justice, developed agriculture, and gave an impetus to trade and commerce. The stability of Roman rule in Britain was crippled by frequent and savage attacks by the Celts of the mountains. It also suffered much from the predatory inroads of Saxon marauders and other German pirates. And when, finally, governmental authority had become weakened throughout the Roman Empire, by growing factional strife in Rome, Roman rule in Britain was relinquished, and the Roman legions were withdrawn from the island (410 A.D.).

Against the Celts, enervated by Roman customs and impoverished by Roman tribute, and now unprotected by Roman arms, three tribes of Germans crossed over into Britain and settled on the richest lands of the island.

**Jutes.** The Jutes of Jutland were the first to cross. They went as the invited allies of the Celts of the south against the Celts of the north, and remained as settlers on the plains of Kent (449 A.D.).

**Saxons.** The Saxons, attracted by the fertile fields of Britain, set out in frequent bands from Holstein and Friesland, and settled as conquerors on the rich land of the south and southwestern part of the island (477 A.D.).

**Angles.** The Angles, also allured by the rich lands of Britain and by the successes of the Jutes and Saxons on the

island, sallied forth in large numbers from Sleswick, and with fire and sword and battle-ax took possession of lands interior from the eastern coast (527 A.D.).

It took these German tribes about two hundred years to tear from the Celts in bitter warfare that part of the island formerly held under Roman rule, and bring the Celts into subjection. They tried to crush out the Celtic spirit and suppress the Celtic speech. Only in part were they successful, for some of the Celtic speech and much of the Celtic spirit remained as a legacy to the conquerors.

Struggle  
for  
Supremacy.

It took another two hundred years of cruel and relentless civil strife among these German tribes to blot out the boundaries of their petty realms, and bring about a union from which was formed a new kingdom called *Angle-land* or *England*.

Civil Strife  
among  
German  
Tribes.

The kingdom thus established did not long enjoy the fruits of peace, for bands of Danish pirates (Northmen) in considerable numbers infested the eastern coast of England, plundered the villages, and in frequent and successful engagements threatened the very life of the kingdom. For about two hundred years these pirates of the north carried on a warfare of plunder, and constantly enlarged their settlements on the eastern coast. Danish kings sat on the English throne for twenty-six years before they were finally driven out (1042 A.D.).

Danish  
Inroads  
and  
Supremacy.

While the Danes were carrying on their predatory warfare in England, other bands of Northmen were making repeated piratical descents into Gaul, until finally, having been granted a portion of land in the northeastern part of Gaul, they settled there as peaceful subjects of France (918 A.D.). These barbaric North-

Normans.

men soon learned the language and customs of France, adopted its religion, and caught the French spirit of activity, learning, refinement, and culture. These Northmen of Gaul came to be known as Normans.

Under their leader, William, Duke of Normandy, these Normans invaded England, conquered the English in a single battle, and their leader, known as William the Conqueror, was crowned king of England (1066 A.D.). Norman kings sat on the English throne for nearly a century (1154 A.D.), after which time English sovereigns again ruled in England.

The Normans did not wage an exterminating war against the Saxons. The conquerors sought rather to win the Saxons to Norman rule and Norman service. Norman manners and customs were introduced, Norman courts and churches were established, and the Norman language was proclaimed the language of England.

From the foregoing brief historical outline may be noted the following dominant influences and elements entering into the formation of the English language.

#### Celtic.

##### I. *Celtic.*

Although the verbal remains of Celtic speech are not numerous, but are found mostly in a few domestic and descriptive words, and in the significant names of the streams and rivers, hills and mountains, gorges, cataracts, vales, and inland waters that still dot the map of that section which was the home of the early British Celts, yet the spirit of Celtic speech has had a strong and abiding influence on English thought, and has given a grace and picturesqueness to English language and literature.

II. *Latin.*

Latin.

The Latin language has brought the greatest verbal wealth to the treasury of the English language, and has employed in the process of time three distinct agencies.

1. The **armies of Rome**, as a result of conquest, left in Britain a few Latin roots and much of Latin spirit, influence, and manners.

2. The **Church of Rome** introduced Christianity into Britain in the early centuries of the Christian era, and not only gave a direction to British thought, but planted several hundred Latin words and roots in the native tongue through the influence of a Latin liturgy and church service.

3. The **literature of Rome**, which was used as a means of instruction and culture before an English literature had been produced, and the widespread study of Latin authors after the revival of learning, added a wealth of words and roots to the English.

III. *Germanic.*

Germanic.

The different dialects of the German tribes that settled in England are commonly grouped under the name Anglo-Saxon. This Anglo-Saxon language, rich in inflectional endings, and modified more or less by the Celtic and Latin influences of the native speech, became the trunk or stem out of which the English language was to grow.

IV. *Danish.*

Danish.

The Danish influence on the English language consists, for the most part, in the remains of Danish speech still found in many names of places on the eastern coast of England, especially those names of towns ending in *by*, as *Derby*, *Rugby*, *Danby*. The same

word, *by*, is seen in the compound word *by-laws*, originally meaning town laws. The verb form *are* and the preposition *of*, used with the objective case as an equivalent of the Anglo-Saxon possessive case, are of Danish origin.

**Norman.**      V. *Norman.*

The influence of the Norman French on the English language was in reality the indirect influence of the Latin, as the Norman-French was a Latinized tongue. The Normans, as conquerors in England, made the Norman speech the language of camp and court, of church and cloister. The words of learning and luxury, of homage and honor, of war and chivalry, of the chase and tournament, were Norman. Throughout the period of Norman rule in England the Anglo-Saxon remained the language of the common people. Between the two languages, the Norman, the language of the aristocracy, and the Anglo-Saxon, a bitter, relentless war was waged for supremacy. The Anglo-Saxon finally gained the mastery. In this linguistic struggle between the Anglo-Saxons and the Danes and Normans, most of the inflectional forms of the Anglo-Saxon tongue were lost. These modified forms of the Anglo-Saxon language, enriched by scions of Norman-French, became the so-called old English language. That old English language, enriched by words and derivatives from all the cultured languages of history, is the English language of to-day.

The English language in its development was largely the creation of violence, and in the white heat of conflict was its firmest welding done. It is truly a composite language, made up of many languages blended into one.

Beside the languages already specified more than twenty other languages have yielded verbal tribute to the all-devouring English language.

Every country of the globe seems to have brought some of its verbal manufactures to the intellectual market of England. — *Max Müller*.

Among the languages that have brought the greatest number of roots are the following, with characteristic words : —

- |   |                |
|---|----------------|
| I. <i>Celtic</i> ; as, babe, basket, clan, bard, plaid, cart, fun, cradle, cabin, glen, bucket, gown.                                   | Celtic.        |
| II. <i>Latin</i> ; as, altar, shrine, creed, pagan, port, street, bailiff, font, abjure, carbon, cardinal, announce.                    | Latin.         |
| III. <i>Scandinavian</i> ; as, bark, tackle, bulge, club, freckle, frith, luncheon, lurch, squall, keel, sister, husband.               | Scandinavian.  |
| IV. <i>Norman-French</i> ; as, baron, chivalry, dower, array, herald, homage, fee, suit forest, venison, chase, sport.                  | Norman-French. |
| V. <i>Greek</i> ; as, telegraph, crystal, myrrh, autocrat, geology, anatomy, crystal, school, aëronaut, sympathy, microscope, spheroid. | Greek.         |
| VI. <i>French</i> ; as, bouquet, brusque, croquet, valet, bonnet, crochet, parole, connoisseur, crayon, bonbon, blonde, boudoir.        | French.        |
| VII. <i>Spanish</i> ; as, alcove, almond, cargo, cigar, cork, merino, molasses, mosquito, mulatto, vanilla, garble, jade, javelin.      | Spanish.       |

**Italian.** VIII. *Italian*; as, brigand, ballad, alto, carnival, banquet, cartoon, cannon, canteen, concert, opera, soprano, tenor.

**Portuguese.** IX. *Portuguese*; as, caste, cocoa, commodore, fetish, lasso, mandarin, marmalade, molasses, porcelain, palaver, tank, veranda.

**Modern German.** X. *Modern German*; as, poodle, waltz, meerscham, bismuth, swindle, quartz, zinc, gneiss, feldspar, shale, fuchsia.

**Dutch.** XI. *Dutch*; as, brandy, golf, knapsack, landscape, measles, mumps, duck, wagon, yacht, gas, skipper.

**Swiss.** XII. *Swiss*; as, dismal, glimpse, haggle, mart, fetlock.

**Hebrew.** XIII. *Hebrew*; as, abbey, amen, jubilee, seraph, Sabbath, cinnamon, cherub, hallelujah, leviathan, hosanna, cabal, sapphire.

**Arabic.** XIV. *Arabic*; as, alchemy, alcohol, chemistry, cotton, rice, tariff, algebra, coffee, camphor, sofa, shrub, syrup.

**Persian.** XV. *Persian*; as, chess, sash, lemon, emerald, shawl, bazaar, orange, balcony, turban, lilac, awning, musk.

**Hindu.** XVI. *Hindu*; as, buggy, calico, chintz, coolie, jungle, nabob, loot, muslin, shampoo, sugar.

**Turkish.** XVII. *Turkish*; as, candy, divan, horde, simmer, bey, bosh, khan, seraglio.

**Malay.** XVIII. *Malay*; as, bamboo, bantam, gingham, mango, sago, orang-outang, gong, rum, rattan.

**Chinese.** XIX. *Chinese*; as, china, silk, serge, satin, tea, typhoon, nankeen.

XX. *Slavonic*; as, czar, sable, slave, ukase, calash, drosky, argosy, polka. Slavonic.

XXI. *North American Indian*; as, hominy, moccasin, moose, opossum, raccoon, skunk, wigwam, squaw, wampum, tomahawk. North  
American  
Indian.

XXII. *West Indian*; as, cannibal, canoe, hammock, maize, potato, tobacco, hurricane. West  
Indian.

As has been noted, the languages of the world are bound to one another by certain relationships and grouped into families. The most important of these linguistic family groups is the *Indo-Germanic* (*Indo-European*), which includes all the prominent languages that have been or are used in India and Western Europe.

The following classification will show the principal ancient and modern ramifications of this family: —

#### INDO-GERMANIC GROUP.

##### I. *Aryan*.

1. *Indian*, including the *Early Sanskrit* and the *modern Indian dialects*.

2. *Iranian*, including the old *Persian* and *Avestan* and the *modern Persian*.

II. *Hellenic*, including the *Ionic*, *Doric*, *Æolic*, *Northwest Greek*, *Arcadian*, *Cyprian*, *Elean*, and *Pamphylia* dialects of Ancient Greek, the *Albanian* and the various dialects of *Modern Greek*.

III. *Italic*, including the *Latin-Faliscan* and *Oscan-Umbrian* dialects of the *Ancient Latin*, and the *Romance*

*Languages* which sprung from the *Latin*, as the *Italian*, *French*, *Spanish*, *Portuguese*, *Roumanese*, *Wallachian*, and *Provençal*.

#### IV. *Celtic*.

1. *Gaelic*, including the *Irish* (Erse), the *Scotch Gaelic*, and *Manx*.

2. *Britannic*, including the *Armorican*, *Cornish*, and *Welsh*.

#### V. *Germanic*.

1. *North Germanic*, including the *Danish*, *Swedish*, *Icelandic*, and *Norwegian*.

2. *East Germanic*, including *East Gothic* and *West Gothic*.

3. *West Germanic*, including the old and modern *German* and the *Anglo-Frisian*; i.e. the *Saxon Frisian*, *Flemish*, and *English*.

#### VI. *Balto-Slavic*.

1. *Baltic*, including *Lithuanian*, *Lettic*, and *Old Prussian*.

2. *Slavic*, including *Bulgarian*, *Serbo-Croatian*, *Russian*, *West-Slavic*, *Slovenian*, *Polish*.

## APPENDIX II.

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### WORD FORMATION.

IN the foregoing pages words have been viewed as elements of thought or as parts of a sentence. The thought or sentence has been considered the unit form.

The forms of words have been regarded only as aids in determining the relations of words to one another in the sentence. Words in their formation are in themselves regarded as unit forms. A word is not usually the sign of a simple idea, but more frequently is the sign of several ideas grouped into one idea.

The simple primitive form of a word is called its *root*. The root is the fundamental part of a word, and expresses its *general* meaning.

**Root.**

The *stem* of a word is the part to which the inflectional endings are added, and in form is either the same as the root, or is the root + some modification or change, as *calle* is the stem of the root *call*.

**Stem.**

Philologists tell us that roots when traced to their primitive forms are found to be monosyllabic; hence in its earliest stages the original language of the Indo-Germanic group of languages must have been a monosyllabic language.

Many forms, originally independent words, have lost more or less of their primitive power, and are now merely significant particles used to define, restrict, or

vary the meaning of the words and stems to which they are joined.

**Base.** The *base* of a word is the word or stem to which a significant particle is added to form a new stem or word ; as, world-*ly*, be-*numb*, con-*triv*-ance, un-inter-*est*-ing.

*Base* is from the Latin *basis* — a foundation.

**Adjunct.** The *adjunct* of a word is a form or word annexed to the base of a word ; as, hope-*ful*, steam-boat, *kins*-man.

*Adjunct* is from the Latin *adjunctus* — that joined to.

**Affix.** An *affix* is a significant particle annexed to the base of a word ; as, love-*ly*, con-*tract*.

*Affix* is from the Latin *affixus* — that fastened to.

**Prefix.** A *prefix* is an affix placed before the base of a word ; *ex*-change, *bi*-ped, *be*-seech.

*Prefix* is from the Latin *præfixus* — that fastened on in front.

**Suffix.** A *suffix* is an affix placed after the base of a word ; as, stream-*let*, act-*or*, cheer-*ful*-ness.

*Suffix* is from the Latin *suffixus* — that fastened on, under, or after.

**Primitive Word.** A *primitive* or prime word is a word in its simplest form ; as, *he*, *man*, *boy*.

*Primitive* is from the Latin *primitivus* — first.

**Derivative Word.** A *derivative* word is a primitive word + an affix or affixes ; as, *guile*-less, *epi*-dem-ic.

*Derivative* is from the Latin *derivatus* — that drawn from.

**Compound Word.** A *compound* word is two or more words united into one word ; as, *freeman*, *son-in-law*, *good-night*.

## PREFIXES.

Some English prefixes may be used as independent words, hence have a separate meaning.

Such are called *Separable* prefixes.

**Separable  
Prefixes.**

Prefixes that cannot be used as independent words and have a separate meaning are called *Inseparable* prefixes.

**Inseparable  
Prefixes.**

The following lists of prefixes comprise those most commonly used in the language.

## I. ENGLISH PREFIXES.

I. *Separable*.

1. *After* ; as, afterthought, afternoon, aftermath.
2. *All* ; as, allspice, all-hail, alone.
3. *In* (em, en) ; as, inclose, inlay, inmost, instead, instep, embody, enlist.
4. *Off* (of) ; as, offset, often.
5. *On* ; as, onset, onslaught.
6. *Out* ; as, outcry, outdo, outlook, outlaw, outrage.
7. *Over* ; as, overawe, overflow, overcoat, oversight.
8. *Under* ; as, undertake, undergo, underbrush, undertone, undercurrent, undermost.
9. *Up* ; as, uproot, uplift, upturn, upstart, upside, upward.

II. *Inseparable*.

1. *A = on* ; as, abed, afire, abide, arise, ablaze, bedeck, bedaub.
2. *Be = by* ; as, before, because, behind, beneath.
3. *For = away* ; as, forbid, forget, forsake.

4. *Fore* = *before* ; as, forefather, forefinger, forego, foreknow, foretell.

5. *Mis* = *wrong* ; as, mislead, misguide, miscall, miscount.

6. *With* = *opposition* ; as, withstand, withdraw.

### *Examples for Practice.*

Always, uproar, mislead, upland, forswear, offhand, become, engage, overshoe, undertone, upon, withhold, afterwards, income, besides, outward, misdeed, forsooth, undersell, overcome, onward, underneath, await, mistake, outcast.

## II. LATIN PREFIXES.

1. *Ab* (a, abs) = *from, away from* ; as, abscond, absence, abstain.

2. *Ad* (ac, af, ag, al, an, ap, ar, as, at) = *to* ; as, admit, acclaim, affect, aggravate, ally, annex, apprise, arrest, assent, attract.

3. *Amb* (am) = *about* ; as, ambitious, ambiguous, amputate.

4. *Ante* = *before* ; as, anteroom, antenuptial.

5. *Bis* (bi) = *twice* ; as, biscuit, bisect, biweekly.

6. *Circum, circa* = *around* ; as, circumspect, circuit, circumvent, circulate.

7. *Com* (co, col, con, cor) = *with* ; as, compound, coöperate, colloquy, congeal, connect, correspond.

8. *Contra* (contro, counter) = *against* ; as, contradict, controvert, counterclaim.

9. *De* = *down, from* ; as, delude, deduct, depart.

10. *Dis* (di, dif) = *apart, asunder* ; as, dismember, divorce, difficult.

11. *Ex* (e, ef) = *out of, from*; as, exalt, evade, efface.
12. *Extra* = *beyond*; as, extravagant, extraordinary.
13. *In* (em, en, il, im) = *in, into*; as, embellish, encompass, illuminate, imbibe.
14. *In* (ig, il, im, ir) = *not*; as, intact, illegal, immature, ignoble, irregular.
15. *Inter* (intro) = *between, within*; as, intermission, introduce.
16. *Male* (mal) = *ill, badly*; as, malevolent, malpractice.
17. *Non* = *not*; as, non-conductor.
18. *Ob* (oc, of, op) = *against*; as, objective, occur, offend, opponent.
19. *Pene* (pen) = *almost*; as, peninsula.
20. *Per* (par, pel) = *through*; as, perceive, pardon, pellucid.
21. *Post* = *after*; as, postpone, posterity, postscript.
22. *Pre* = *before*; as, prelude, prejudice, premature.
23. *Pro* = *forth, forward*; as, promote, prompt, project.
24. *Re* (red) = *back, again*; as, record, recover, redeem.
25. *Retro* = *backward*; as, retract, retrospection.
26. *Se* (sed) = *apart*; as, secede, seclude, sedition.
27. *Semi* = *half*; as, semiannual, semicircle.
28. *Sub* (suc, sud, suf, sum, sup, sur, sus) = *under*; as, subject, succumb, sudden, suffuse, summon, support, surrogate, suspend.
29. *Super* = *above*; as, superabundant, supervise.
30. *Trans* = *beyond, through*; as, transport, transparent.

31. *Uni* (un) = *one* ; as, unify, unison, unique, unite.

32. *Vice* = *in place of* ; as, vice-president, vice-consul.

*Examples for Practice.*

Collate, postscript, dissuade, proceed, succumb, surfeit, vice-regent, abstract, interject, obstacle, conflict, counteract, exhale, retroversion, semilunar, suppress, superfine, unicycle, accord, allege, convert, amble, desist, non-productive, office, emit, biennial, aggrandize, arraign, assist, transcend, review, illusion, coeval, contravene.

III. GREEK PREFIXES.

1. *A* (an) = *without* ; as, aneroid, atheist, anarchy, anæsthetic.

2. *Amphi* = *on both sides* ; as, amphibious, amphitheater.

3. *Ana* = *up, again* ; as, analysis, anatomy, anagram.

4. *Anti* = *against* ; as, antipathy, antidote.

5. *Apo* = *away from* ; as, apology, apothegm, apoplexy.

6. *Arch* (archi) = *chief* ; as, archbishop, architect, archipelago.

7. *Auto* = *self* ; as, autocrat, autograph, automaton.

8. *Cata* (cat, cath) = *down* ; as, catacomb, catalogue, catechism, cathedral.

9. *Dia* = *through* ; as, diameter, diagram, diaphanous.

10. *Dis* = *twice* ; as, dissyllable, dilemma, diphthong.

11. *Dys* = *ill* ; as, dyspepsia, dysentery.

12. *Ec* (ex) = *out, forth* ; as, eccentric, ecstasy, exodus, exotic.

13. *En* (el, em) = *in*; as, enthusiasm, ellipse, emphasis.
14. *Epi* = *upon*; as, epidemic, epitaph, epitome.
15. *Eu* (ev) = *well*; as, eulogy, euphony, evangel.
16. *Hemi* = *half*; as, hemisphere, hemistitch.
17. *Hyper* = *over, above*; as, hyperbole, hypercritical, hyperbola.
18. *Hypo* (hyp) = *under*; as, hypothesis, hypocrisy, hypotenuse, hyphen.
19. *Meta* (met) = *after, over*; as, metaphor, metaphysics.
20. *Mono* (mon) = *single, alone*; as, monologue, monotone, monopoly, monarch.
21. *Ortho* = *right*; as, orthodox, orthoepy, orthography.
22. *Pan* = *all*; as, pantomime, panorama, panoply.
23. *Para* (par) = *besides*; as, paradox, parasite, parody.
24. *Peri* = *round*; as, period, perimeter, periosteum.
25. *Pro* = *before*; as, problem, prologue, prognosis.
26. *Pros* = *towards*; as, prosody, proselyte.
27. *Syn* (syl, sym, sys) = *with*; as, synopsis, sympathy, syllable.

*Examples for Practice.*

Emboss, metaphor, paralysis, symbol, epidermis, amphibiology, archfiend, catarrh, diatribe, employ, eucharist, paroxysm, perimeter, apathy, anathema, autoharp, cataract, diacritical, catacomb, catholic, apostle, anecdote, system, hyperborean, epithet.

## SUFFIXES.

The following suffixes are those most commonly used in the language : —

## I. ENGLISH SUFFIXES.

I. *English Suffixes to Nouns.*

1. *ard, art* = *habitual* ; as in, coward, drunkard, braggart.

2. *craft* = *skill* ; as in, woodcraft, witchcraft, bookcraft.

3. *d, t, th*, form abstract nouns ; as in, deed, flood, rift, mirth, wealth.

4. *dom* = *realm* ; as in, kingdom, Christendom, freedom.

5. *en* (a diminutive); as in, chicken, kitten (cat).

6. *er* denoting agent ; as in, player, baker, leader.

7. *hood*, denoting state, rank, person ; as in, manhood, brotherhood, childhood.

8. *ie* (a diminutive); as in, birdie, kittie (cat).

9. *kin* (a diminutive); as lambkin, napkin.

10. *ling* (a diminutive); as in, duckling, hireling, gosling (goose).

11. *ness*, denoting state or quality ; as in, weakness, weariness, darkness.

12. *ock* (a diminutive); as in, hillock, bullock.

13. *red*, denoting mode or fashion ; as in, hatred, kindred.

14. *ship*, denoting shape, state, or form ; as in, lordship, friendship, township.

15. *stead*, denoting place ; as in, bedstead, homestead.

16. *ster*, denoting agent ; as in, teamster, maltster.

II. *English Suffixes to Adjectives.*

17. *ed* or *d*, ending for past participle ; as in, gifted, talented, deep-dyed.

18. *en*, denoting material ; as in, golden, wooden, brazen.

19. *ern*, denoting quarter ; as in, eastern, northern.

20. *fold*, denoting multiplication ; as in, twofold threefold.

21. *ful* = *full* ; as in, wilful, sinful, helpful.

22. *less* = *loose from, without* ; as in, heartless, fearless.

23. *like* (*ly*) = *like* ; as in, childlike, warlike, manly.

24. *some* = *like* ; as in, winsome, irksome.

25. *teen* = *ten* (added to) ; as in, fourteen, sixteen, fifteen (fiveteen).

26. *ty* = *ten* (times) ; as in, thirty, forty, ninety.

27. *th*, denoting relation to ; as in, fourth, seventh.

28. *ward*, denoting direction ; as in, eastward, seaward.

29. *y* or *ey* = *abounding in* ; as in, juicy, clayey, dusty, bloody.

III. *English Suffixes to Adverbs.*

30. *ere*, denoting place in ; as in, here, there, where.

31. *es* or *s*, old possessive ending, sometimes becoming *ce* or *se* ; as in, besides, needs, sometimes, else, once, hence.

32. *ly*, softened form of *like* ; as in, badly, only (onely), gladly.

33. *ling*, *long*, denoting direction ; as in, darkling, sidelong, headlong.

34. *ther*, denoting place to ; as in, hither, thither.

35. *ward*, *wards*, denoting direction ; as in, hitherward, backwards, downwards.

36. *wise* = *manner, mode*; as in, lengthwise, otherwise, endwise.

#### IV. *English Suffixes to Verbs.*

37. *en*, forms causative verbs from nouns and adjectives; as in, lighten (to cause to light), sweeten, broaden, freshen.

38. *er, r*, gives a frequentative or intensive force to the original verb, or forms frequentative or intensive verbs out of adjectives; as in, wander (wend), glimmer (gleam), flutter (flit), lower.

39. *k* has a frequentative force; as in, talk (tell), hark (hear), stalk (steal).

40. *le, l*, has a frequentative or a diminutive force; as in, drizzle, grapple, dwindle, waddle.

41. *se* has a causative force; as in, curse, cleanse.

#### *Examples for Practice.*

Dearth, sapling, knighthood, fourfold, womanly, homeward, muddy, likewise, theft, goodness, fellowship, blindness, needful, godly, weaken, dukedom, nestling, spoonful, ghostlike, thence, dazzle, maiden, workmanship, bodkin, peerless, gladsome, whence, sparkle, writer, lifted, mirthless, seventeen, safely, highly, chickie, paddock, western, babyhood, mattock, seventy, whether.

#### II. LATIN SUFFIXES.

The most important suffixes of Latin origin are the following:—

1. *age*, forming either abstract or collective nouns; as in, courage, homage, vassalage, foliage.

2. *an, ain, ane* = *connected with*; as in, artisan, chaplain, mundane.

3. *al* = *belonging to*; as in, filial, regal.

4. *ant, ent*, denoting agent; as in, assistant, accountant, agent, rodent.

5. *ance, ancy, ence, ency*, forming abstract nouns; as in, distance, constancy, diligence, consistency.

6. *ary, ry, er* = *place for*; as in, aviary, granary, vestry, saucer.

7. *ary, ier, eer, er* = *one who*; as in, secretary, brigadier, mountaineer, mariner.

8. *ate* = *one who*; as in, advocate, curate.

9. *el, le, l* (diminutives); as in, seal from *segillum* = a little figure; libel, a little book; castle, a little fortification; angle, a little corner.

10. *et, ette, let* (diminutive); as in, turret, rosette, booklet.

11. *ice, ise, ess* = *that which*; as in, justice, merchandise, distress.

12. *icle, cle, ule, cule* (diminutive); as in, particle, vesicle, animalcule, tubercle.

13. *ine* = *related to*; as in, divine, canine.

14. *ion*, forming abstract noun; as in, opinion, action.

15. *ment*, denoting condition, state, or act; as in, document, instrument, ornament.

16. *mony*, forming abstract nouns; as in, testimony, matrimony, acrimony.

17. *ory* = *place where*; as in, armory, dormitory.

18. *or, er* = *one who*; as in, actor, teacher.

19. *trix*, denoting female agent; as in, executrix, testatrix.

20. *tude*, denoting condition; as in, altitude, fortitude, beatitude.

21. *ty*, denoting state or quality; as in, cruelty.
22. *ure*, denoting action, or result of action; as in, picture, creature.
23. *y*, denoting condition or faculty; as in, misery, memory, victory.

*Examples for Practice.*

Student, floral, prudence, waiter, eaglet, compassion, parsimony, doctor, latitude, family, parentage, carnal, agency, private, addition, ejection, ceremony, preacher, beatitude, misery, pillage, vacancy, engineer, lancet, evasion, monument, conservatory, sailor, fracture, sylvan, abundance, financier, streamlet, equine, ornament, refectory, administratrix, fortitude.

### III. GREEK SUFFIXES.

1. *ac* = *of* or *pertaining to*; as in, elegiac, demoniac.
2. *ic*, *ics* = *of* or *belonging to*; as in, logic, music, optics, homiletics.
3. *isk* (diminutive); as in, asterisk, obelisk.
4. *ist*, *st* = *one who*; as in, philologist, iconoclast, theist.
5. *ize*, *ise*, forms factitive verbs; as in, agonize, baptize, criticise.
6. *ma*, *m*, passive ending suffix; as in, dogma, baptism.
7. *sis*, action; as in, emphasis, analysis.
8. *t*, *te*, agent; as in, comet, apostate.
9. *ter*, *tre* = *instrument* or *place*; as in, metre, theater, center.
10. *y*, forms abstract nouns; as in, philosophy, monarchy.

*Examples for Practice.*

Necromancy, schism, physics, eulogist, stigmatize, dilemma, hypocrisy, melancholy, arithmetic, egotism, sophist, genesis, diorama, poet, apathy, analysis, planet, cardiac, cubic, annalist.

The following roots and stems with derivative words are given for the purpose of familiarizing the pupil with leading roots, and of furnishing material for practice : —

## I. LATIN ROOTS.

*Ag, ac = do* ; action, agent.

*Angul = a corner* ; angle, triangle, quadrangle.

*Ann = a year* ; annual, biennial, anniversary.

*Aqu = water* ; aqueous, aquatic, aquarium.

*Bell = war* ; bellicose, rebel, belligerent.

*Brev = short* ; brevity, brief, abbreviate.

*Cap, capt, cep = take* ; captive, accept, capacity.

*Carn = flesh* ; carnal, carnival, carnation.

*Cav = hollow* ; cave, concave, cavity.

*Cent = a hundred* ; century, centurion, cent.

*Civ = a citizen* ; civic, civilian, civil.

*Clar = clear* ; declare, clarion, clarify.

*Clin = bend* ; incline, decline, recline.

*Cor = a heart* ; cordial, discord, record.

*Coron = a crown* ; coronet, coroner, coronation.

*Corp = a body* ; corporation, incorporate, corpse.

*Cred = believe* ; credit, creed, credibility.

*Cub = lie down* ; incubate, cubit, recumbent.

*Culp = a fault* ; culprit, inculcate, culpable.

*Cur = a care* ; curator, accurate, secure.

*De = God* ; Deity, deify, divine.

*Dic, dict = say* ; dictate, verdict, dictionary.

*Duc, duct* = *lead* ; educate, produce, induct.  
*Fac, fact* = *make* ; factor, manufacture, faction.  
*Ferr* = *bear* ; suffer, infer, transfer, differ.  
*Fin* = *end* ; finish, infinite, infinitive.  
*Flect, flex* = *bend* ; inflect, flexible, inflexion.  
*Flu* = *flow* ; fluid, influx, affluent.  
*Fort* = *strong* ; fortress, fortify.  
*Frang* = *break* ; frangible, fragment, infringe.  
*Frater* = *brother* ; fraternal, fratricide.  
*Fug* = *flee* ; refuge, fugitive, subterfuge.  
*Hab* = *have* ; habit, habitable, prohibit.  
*Imper* = *command* ; imperative, imperial.  
*Jac, jec, ject* = *throw* ; object, subject, inject.  
*Leg, lect* = *gather, read* ; legend, legible, collect.  
*Leg* = *send* ; legate, legacy, delegate.  
*Leg* = *law* ; legal, legislate, legitimate.  
*Liber* = *free* ; liberal, liberate, liberty.  
*Liber* = *book* ; library, librarian.  
*Lig* = *bind* ; ligament, religion.  
*Liter* = *letter* ; literary, literal, literature.  
*Loc* = *place* ; local, dislocate, locomotive.  
*Luc* = *light* ; lucid, elucidate, pellucid.  
*Lud* = *play* ; elude, ludicrous, interlude.  
*Lumen* = *light* ; luminous, luminary, illumine.  
*Lun* = *moon* ; lunar, lunacy, sublunary.  
*Manu* = *hand* ; manual, manufacture, manuscript.  
*Mater* = *mother* ; maternal, matricide, matron.  
*Memor* = *mindful* ; memory, commemorate.  
*Ment* = *mind* ; mental, demented.  
*Mitt, miss* = *send* ; remittance, mission, commit.  
*Mort* = *death* ; mortality, immortal.  
*Nect, nex* = *tie* ; connect, annex.  
*Noct* = *night* ; nocturnal, equinoctial.

*Nov* = *new* ; novel, innovate.  
*Or* = *pray* ; orator, oration, peroration.  
*Pater* = *father* ; paternal, patrimony.  
*Pet, petit* = *seek* ; petition, petulant, appetite.  
*Poen* = *punishment* ; penal, penitence, repent.  
*Pon, posit* = *place* ; deponent, position, impost.  
*Port* = *carry* ; export, transport, deportment.  
*Prim* = *first* ; primary, primate, primitive.  
*Rap, rapt* = *seize* ; rapine, rapture.  
*Rog, rogat* = *ask* ; prorogue, interrogate.  
*Sci* = *know* ; science, conscience, omniscient.  
*Scrib, script* = *write* ; inscribe, transcribe, scribble.  
*Sec* = *cut* ; bisect, section, intersect.  
*Spec, spect* = *see* ; inspect, specimen, circumspedition.  
*Stru, struct* = *build* ; construe, structure.  
*Un* = *one* ; unite, union.  
*Urb* = *city* ; urbane, suburbs.  
*Ven* = *come* ; venture, advent, convene.  
*Ver* = *true* ; aver, verdict, revert.  
*Verb* = *word* ; verb, verbal, proverb.  
*Vid, vis* = *see* ; provide, vision, visit.  
*Volo, volut* = *roll* ; revolve, evolution, volume.

## II. GREEK ROOTS.

*Agon* = *contest* ; agony, antagonist.  
*All* = *another* ; allopathy, allegory.  
*Angel* = *messenger* ; angel, evangel, archangel.  
*Anthrop* = *man* ; anthropology, misanthrope.  
*Arch* = *rule* ; monarch, archbishop, archetype.  
*Auto* = *self* ; autocrat, autobiography, autograph.  
*Bi* = *life* ; biography, biology.  
*Chron* = *time* ; chronology, chronic, chronometer.

- Dem* = *people* ; democrat, epidemic.  
*Gam* = *marriage* ; bigamy, monogamist.  
*Ge* = *earth* ; geology, geometry.  
*Genu* = *produce* ; genesis, genealogy, oxygen.  
*Graph* = *write* ; telegraph, graphic, biography.  
*Heli* = *sun* ; heliograph, heliotype.  
*Hod* = *way* ; method, period, exodus.  
*Hud* = *water* ; hydraulic, hydrophobia, hydrogen.  
*Klin* = *bend* ; clinical, clematis, climax.  
*Kosm* = *order* ; cosmogony, cosmetic.  
*Kukl* = *circle* ; cyclone, cyclometer, cycle.  
*Log* = *word* ; logic, mineralogy, physiology.  
*Metr* = *measure* ; meter, metronome, barometer.  
*Mon* = *alone* ; monograph, monopoly, monotone.  
*Onom* = *name* ; synonym, patronymic.  
*Path* = *suffering* ; pathology, sympathy.  
*Pan* = *all* ; pantheism, panoply.  
*Pher* = *bear* ; periphery, phosphorus.  
*Phil* = *love* ; philosophy, philharmonic.  
*Phon* = *sound* ; phonic, phonetic, euphony.  
*Phot* = *light* ; photometer, photography.  
*Phus* = *nature* ; physics, physician.  
*Poie* = *make* ; poet, poetic, pharmacopœia.  
*Polu* = *many* ; polysyllabic, polygamy.  
*Proto* = *first* ; prototype, protoplasm.  
*Rhe* = *flow* ; rhetoric, catarrh, rheumatism.  
*Skope* = *see* ; microscope, spectroscopy.  
*Tele* = *distant* ; telegraph, telephone.  
*Temn* = *out* ; anatomy, lithotomy.  
*The* = *God* ; theist, theology, enthusiast.  
*Trep* = *turn* ; trophy, tropic, heliotrope.

## APPENDIX III.

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### PROSODY.

Prose — words in their best order; poetry — the best words in their best order. — *Coleridge*.

Poetry is the presentment, in musical form, to the imagination of noble grounds for the noble emotions. — *Ruskin*.

*Verse* is the form in which poetry commonly appears.

Verse.

*Verse* is from the Latin *versus* — a turning, and is so called because when the writer has written the certain number of syllables constituting the verse (line) he turns, as it were, to begin another verse.

*Prosody* is that part of Grammar which treats of the laws of verse.

Prosody.

*Prosody* is from the Greek *prosodia* — time or accent. *Prosody* in its meaning now includes all the laws of verse formation.

*Accent* is the prominence in utterance given to a particular syllable in a word of more than one syllable or to a particular monosyllabic word of a group of monosyllabic words.

Accent.

In individual words this prominence is given largely by the change in tone of the accented syllable.

Pronounce the following words and note that the accented syllables have a different tone from the unaccented syllables : —

goodness, intone, revulsion, instantly, coincide, exceedingly, notwithstanding.

In connected discourse, the prominence is given by combining change of tone with stress of utterance.

Longfellow's home was in Cambridge.

Where is he? He is here.

**Rhythm.** *Rhythm* is the regular recurrence of accented and unaccented syllables.

*Rhythm* is from the Greek *rhythmos* — measured movement.

#### METER.

**Meter.** *Meter* is the measure of the kind and number of feet in a verse.

*Meter* is from the Greek *metron* — rule or measure.

A foot is the *unit* measure of verse, and consists of *one* accented and *one* or *two* unaccented syllables.

Let ' over a syllable indicate an accented syllable, and x over a syllable indicate an unaccented syllable ;  
 x ' ' x  
 as, refuse, coming.

Scanning is the dividing of a verse into its *metrical units, feet*.

The kinds of feet most used in English are the dissyllabic and the trisyllabic.

The dissyllabic feet are the *trochee* and the *iambus*.

The trisyllabic feet are the *dactyl* and the *anapest*.

These terms are borrowed from the classical languages and are retained because there are no English equivalents for them.

It must be remembered, however, that English verse is distinctly different from classical verse. English rhythm is based on the regular recurrence of accented and unaccented syllables, while classical verse is based on the regular recurrence of syllables with long and short vowels. The one is based on syllabic accent and the other on syllabic length of vowels.

The *trochee* consists of one accented syllable followed by an unaccented one; as, backward, joyful.

Trochee.

*Trochee* is from the Greek *trochos*—a running, and was so called because of the sprightly movement it imparted to the verse.

The *iambus* consists of one unaccented syllable followed by an accented one; as, impel, return.

Iambus.

*Iambus* is from the Greek *iambos*—a lampoon, and was so called because this poetic foot was much used by early satiric writers.

The *dactyl* consists of one accented syllable followed by two unaccented ones; as, misery, ancestor.

Dactyl.

*Dactyl* is from the Greek *dactylos*—a finger, and was so called because, like the finger that has one long joint and two short ones, this foot in classic verse consisted of one long syllable and two short ones.

The *anapest* consists of two unaccented syllables followed by an accented one; as, intercept, disarray.

Anapest.

*Anapest* is from the Greek *anapaistos*—struck back, and was so called because it was the opposite of the dactyl in metrical arrangement.

Verses are named from their meter, *i.e.* the *kind* and *number* of feet in a verse.

1. *Kind of feet.* A verse composed of trochees is a *Trochaic* verse; of iambuses, an *Iambic*; of dactyls, a *Dactylic*; and of anapests, an *Anapestic*.

2. *Number of feet.* A verse composed of one foot is a *Monometer* verse; of two feet, *Dimeter*; of three feet, *Trimeter*; of four feet, *Tetrameter*; of five feet, *Pentameter*; of six feet, *Hexameter*.

A Trochaic Trimeter = a verse made up of three trochaic feet.

A Dactylic Dimeter = a verse made up of two dactylic feet.

If a verse has one more syllable than the regular measure, it is called *Hypermeter*, (+); if one syllable less, *Catalectic*, (-).

#### I. TROCHAIC VERSE.

But to | see her | was to | love her | = 4 T's

Love but | her, and | love for|ever. = 4 T's

— *Burns.*

Art is | long, and | time is | fleeting, = 4 T's

And our | hearts, though | strong and | brave, = 4 T's

Still like | muffled | drums are | beating = 4 T's

Funeral | marches | to the | grave. = 4 T's

— *Longfellow.*

II. IAMBIC VERSE.

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
Abide | with me; | fast falls | the ev|entide. = 5 I's

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
The dark|ness deep|ens — Lord, | with me | abide. = 5 I's  
— *Lyte*.

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
What mort|al knows, | = 2 I's

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
Whence come | the tint | and od|or of | the rose ? | = 5 I's

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
What prob|ing deep | = 2 I's

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
Has ev|er solved | the myst|ery | of sleep ? | = 5 I's  
— *Aldrich*.

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
Or light | or dark, | or short | or tall, | = 4 I's

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
She sets | a spring | to snare | them all; | = 4 I's

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
All's one | to her — | above | her fan | = 4 I's

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
She'd make | sweet eyes | at Cal|iban. | = 4 I's  
— *Aldrich*.

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
Some feel|ings are | to mort|als giv|en, = 4 I's +

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
With less | of earth | in them | than heav|en. = 4 I's +  
— *Scott*.

III. DACTYLIC VERSE.

<sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup>  
Bird of the | amber beak, | = 2 D's

<sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup>  
Bird of the | golden wing! | = 2 D's  
— *Stedman*.

Theirs not to | make reply, | = 2 D's

Theirs not to | reason why, | = 2 D's

Theirs but to | do and die. | = 2 D's  
— *Tennyson*.

Now with a | sprightlier | springiness, | = 3 D's

Bounding in | triplicate | syllables. | = 3 D's

---

Bird of the | wilderness, = 2 D's

Blithesome and | cumberless, = 2 D's

Light be thy | matin o'er | moorland and | lea; = 3 D's +

Emblem of | happiness, | = 2 D's

Blest is thy | dwelling place, = 2 D's

O! to abide in the | desert with | thee. = 3 D's +  
— *Hogg*.

#### IV. ANAPESTIC VERSE.

At the close | of the day, | when the ham|let is still, | = 4 A's

And the mort|als the sweets | of forget|fulness prove, |  
= 4 A's

And when naught | but the tor|rent is heard | on the hill, |  
= 4 A's

And there's naught | but the night|ingale's song | in the grove. |  
— *Beattie*. = 4 A's

<sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup>  
 And the tear | that is wiped | with a lit|tle address | = 4 A's  
<sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup>  
 May be fol|lowed perhaps | by a smile. | = 3 A's  
 — Cowper.

V. MIXED VERSE.

A verse made up of different kinds of feet is called a mixed verse.

<sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
 The mos|sy marb|les rest | = 3 I's  
<sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup>  
 On the lips | that he | had pressed | = 1 A and 2 I's  
<sup>x</sup> <sup>x</sup> <sup>'</sup>  
 In their bloom. | = 1 A  
 — Holmes.

<sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
 And the mold|ering dust | that years | have made |  
 = 2 A's and 2 I's  
<sup>x</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup>  
 Is a mer|ry meal | for him. | = 1 A and 2 I's  
 — Dickens.

VI. BLANK VERSE.

<sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup>  
 As un|to the | bow the | cord is,  
<sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup>  
 So un|to the | man is | woman ;  
<sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup>  
 Though she | bends him, | she o|beys him,  
<sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup>  
 Though she | draws him, | yet she | follows, —  
<sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup> <sup>'</sup> <sup>x</sup>  
 Useless | each with|out the | other.  
 — Longfellow.

## RHYME.

**Rhyme.** *Rhyme*, or *rime*, is the correspondence of sounds at the ends of verses.

*Rhyme* is from the Anglo-Saxon *rim* — number.

## ELEMENTS OF RHYME.

**Elements.** Four elements enter into a perfect rhyme.

1. The vowel *sounds* of the rhyming syllables must be the same ; as, *lair-fair*, *beat-meet*.

2. The final consonant *sounds* must be the same ; as, *lend-send*, *backs-tax* (ks).

3. The preceding consonant sounds must be different ; as, *tend-send*, *binding-finding*.

4. The rhyming syllables must be accented alike ; as, *blinking-thinking*, *excel-repel*.

## KINDS OF RHYME.

**Kinds.**

**Single.** 1. Single Rhymes (male rhymes) are words of one syllable rhyming together ; as, —

Maid of Athens, ere we **part**,  
Give, oh, give me back my **heart**! — *Byron*.

2. Double Rhymes (female rhymes) are words, the last two syllables of which rhyme together ; as, —

Be still, sad heart ! and cease **repining** ;  
Behind the clouds is the sun still **shining**. — *Longfellow*.

3. Triple Rhymes are words, the last three corresponding syllables of which rhyme together —

One more **unfortunate**,  
Weary of breath,  
Rashly **importunate**,  
Gone to her death. — *Hood*.

Rhyming syllables occur regularly at the end of verses, but sometimes the last syllable of a verse rhymes with a syllable in the middle of the same verse ; as, —

Then gently **scan** your brother **man**,  
 Still gentler sister woman ;  
 Though they may **gang** a kennin **wrang**,  
 To step aside is human. — *Burns*.

Blank verse is unrhymed verses. It is usually employed in epic and dramatic productions.

## THE CÆSURA.

## Cæsure.

The *cæsure* is a rest or pause in some part of a verse. It is regularly used in long verses and is frequently in short ones.

Its use enables the poet to give musical variety to his verse by varying the position of the cæsure. Sometimes in the longer verses there are two cæsuras in the same verse ; as, —

We speak of friends || and their fortunes,  
 And of what they did || and said,  
 Till the dead || alone seem living,  
 And the living || alone seem dead. — *Longfellow*.

No mower was there || to startle the birds  
 With the noisy whet || of his reeking scythe :  
 The quail, || like a cow-boy || calling his herds,  
 Whistled to tell || that his heart was blithe. — *Read*.

But pleasures || are like poppies || spread ;  
 You seize the flower, || its bloom is shed. — *Burns*.

Tell them, dear, || that if eyes were made for seeing,  
 Then Beauty || is its own excuse || for being. — *Emerson*.

Who bids me Hope, || and in that charming word  
 Has peace and transport || to my soul restored. — *Lyttleton*.

## STANZA.

**Stanza.** A *stanza* — often incorrectly called a verse — is a division of a poem consisting of two or more verses.  
*Stanza* is from the old Italian *stantia* — a resting place.

The following are the more common stanzas : —

**Couplet.** I. A stanza of two verses (distich or couplet).

Maud Muller on a summer's day  
 Raked the meadow sweet with hay. — *Whittier*.

See also Tennyson's "Locksley Hall."

**Triplet.** II. A stanza of three verses (triplet).

I wandered forth ; the sun and air  
 I saw bestowed with equal care  
 On good and evil, foul and fair. — *Whittier*.

See also Tennyson's "The Two Voices."

**Quatrain.** III. A stanza of four verses (quatrain).

I count not the hours I spend  
 In wandering by the sea ;  
 The forest is my loyal friend,  
 A Delphic shrine to me. — *Emerson*.

See also Gray's "Elegy in a Country Church-yard."

**Five Verse Stanza.** IV. A stanza of five verses.

Kindlier to me the place of birth  
 That first my tottering footsteps trod ;  
 There may be fairer spots on earth,  
 But all their glories are not worth  
 The virtue of the native sod. — *Lowell*.

See also Shelley's "Ode to a Skylark" and Whittier's  
 "The Over-Heart."

V. A stanza of six verses (sextant).

Sextant.

A weapon that comes down as still  
As snowflakes fall upon the sod ;  
But executes a freeman's will,  
As lightning does the will of God ;  
And from its force, nor doors nor locks  
Can shield you ; — 'tis the ballot box. — *Pierpont.*

See also Byron's "The Isles of Greece."

VI. A stanza of seven verses.

Seven Verse  
Stanza.

In peace, Love tunes the shepherd's reed ;  
In war, he mounts the warrior's steed ;  
In halls, in gay attire is seen ;  
In hamlets, dances on the green.  
Love rules the court, the camp, the grave,  
And men below and saints above ;  
For love is heaven, and heaven is love. — *Scott.*

See also Bret Harte's "A Grayport Legend."

VII. The stanza of eight verses (*ottava rima*).

Ottava  
Rima.

O Rome! my country! city of the soul!  
The orphans of the heart must turn to thee,  
Lone mother of dead empires! and control  
In their shut breasts their petty misery.  
What are our woes and sufferance? Come and see  
The cypress, hear the owl, and plod your way  
O'er steps of broken thrones and temples, ye!  
Where agonies are evils of a day —  
A world is at our feet as fragile as our clay. — *Byron.*

The foregoing is the heroic stanza of the Italians.

See also Beattie's "Morning Sounds."

**Spenserian  
Stanza.****VIII. The stanza of nine verses.**

A pleasing land of drowsyhead it was,  
 Of dreams that were before the half-shut eye;  
 And of gay castles in the clouds that pass,  
 Forever flashing round a summer sky:  
 There eke the soft delights, that witchingly  
 Instill a wanton sweetness through the heart,  
 And the calm pleasures always hover'd nigh;  
 But whate'er smacked of noyance or unrest,  
 Was far, far off expelled from this delicious rest.

— *Thomson.*

See also Byron's "Childe Harold."

The foregoing stanza is sometimes called the Spenserian stanza because it was first used by Spenser in "The Faerie Queen."

For examples of longer stanzas, see Moore's "Oft in the Stilly Night," and Campbell's "The Last Man."

**Sonnet.**

The Sonnet is regarded by some authors as a stanza, but it is, in reality, a short poem of fourteen verses, containing two rhyming divisions, one of eight (octave) and the other of six verses (sestette). In the *octave* the first verse rhymes with the fourth, fifth, and eighth verses, and the second verse rhymes with the third, sixth, and seventh verses. In the *sestette* the first verse *usually* rhymes with the fourth, the second with the fifth, and the third with the sixth verse.

**Canto.**

A *canto* is a division of a narrative poem.

See Scott's "Lady of the Lake," and Byron's "Childe Harold's Pilgrimage."

**Refrain.**

A *refrain* is the repetition of a word or words at the end of stanzas.

See Longfellow's "Excelsior," and "The Chamber over the Gate."

Hymns are usually in the form of quatrains, and those most commonly used are : — Hymns.

1. *Long Meter* (L. M.), a quatrain of iambic tetrameters.

2. *Common Meter* (C. M.), a quatrain consisting of iambic tetrameters in the first and third verses, and iambic trimeters in the second and fourth verses.

3. *Short Meter* (S. M.), a quatrain consisting of iambic trimeters in the first, second, and fourth verses, and an iambic tetrameter in the third verse.

Other hymn meters are usually designated by the number of syllables in the verses ; as, 7s & 6s ; 8s, 7s, & 4s ; 11s ; 10s ; 8s & 6s ; 11s & 10s ; 7s, 8s, & 6s.

#### EXAMPLES FOR PRACTICE.

Tell the kind of stanza, kind of verse, locate the cæsura, and give the kind and number of feet in each verse of the following selections : —

1. Can the poets, in the rapture  
Of their finest dreams,  
Paint the lily of the valley  
Fairer than she seems ? — *Saxe*.
2. Bonnie little burnie,  
Winding through the grass,  
Time shall never waste thee  
Or drain thy sparkling glass. — *Mackay*.

3. Sing again the song you sung,  
When we were together young —  
When there were but you and I  
Underneath the summer sky. — *Curtis.*
4. And if I should live to be  
The last leaf upon the tree  
In the spring,  
Let them smile, as I do now,  
At the old forsaken bough  
Where I cling. — *Holmes.*
5. The busy shuttle comes and goes  
Across the rhymes, and deftly weaves  
A tissue out of autumn leaves,  
With here a shuttle, there a rose. — *Aldrich.*
6. Fades the light  
And afar  
Goeth day, cometh night,  
And a star  
Leadeth all,  
Speedeth all,  
To their rest. — *Bret Harte.*
7. On the wild-rose tree  
Many buds there be,  
Yet each sunny hour  
Hath but one fair flower. — *R. W. Gilder.*
8. Flow on, thou shining river,  
But ere thou reach the sea,  
Seek Ella's bower and give her  
The wreath I fling to thee. — *Moore.*
9. Lead, kindly light, amid the encircling gloom,  
Lead thou me on.  
The night is dark and I am far from home,  
Lead thou me on. — *Newman.*

10. One more unfortunate  
Weary of breath,  
Rashly importunate,  
Gone to her death!  
Take her up tenderly,  
Lift her with care,  
Fashioned so slenderly,  
Young and so fair. — *Hood*.
11. Then why pause with indecision  
When bright angels in thy vision  
Beckon thee to fields Elysian? — *Longfellow*.
12. The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The plowman homeward plods his weary way,  
And leaves the world to darkness and to me. — *Gray*.
13. What is life when love is flown?  
We breathe, indeed, we groan, we sigh,  
And seem to live, and yet we die;  
There is no life alone. — *Stoddard*.
14. To her bier  
Comes the year  
Not with weeping and distress as mortals do,  
But to guide her way to it,  
All the trees have torches lit. — *Larcom*.
15. Ring out old shapes of foul disease,  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace. — *Tennyson*.
16. Know ye the land where the cypress and myrtle  
Are emblems of deeds that are done in their clime;  
Where the rage of the vulture, the love of the turtle,  
Now melt into sorrow, now madden to crime?  
— *Byron*.

17. For of all sad words of tongue or pen,  
The saddest are these: It might have been!  
— *Whittier.*
18. Lord of the universe! shield us and guide us,  
Trusting thee always, through shadow and sun!  
Thou hast united us, who shall divide us?  
Keep us, O keep us, the many in one!  
Up with our banner bright,  
Sprinkled with starry light,  
Spread its fair emblems from mountain to shore,  
While through the sounding sky,  
Loud rings the Nation's cry, —  
UNION AND LIBERTY! ONE EVERMORE. — *Holmes.*

## APPENDIX IV.

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### NOTES FOR TEACHERS.

To children at their entrance upon any sort of knowledge everything of itself is difficult, and the great use and skill of a teacher is to make all as easy as he can. — *John Locke*.

A teacher should, above all things, first induce a desire in the pupil for the acquisition he wishes to impart.

— *Horace Mann*.

How shall he give kindling in whose own inward man there is no live coal, but all is burnt out to a dead grammatical cinder? — *Thomas Carlyle*.

There is no teaching until the pupil is brought into the same state or principle in which you are; a transfusion takes place; he is you and you are he; there is teaching.

— *Ralph Waldo Emerson*.

Attempt to teach the young but little at a time; this will be easier to impart, easier to receive, and surer to be retained. — *Hosea Ballou*.

Beware of routine; it is fatal in teaching.

— *Jacques Matter*.

The work in the foregoing pages has not been arranged into ready-made lessons, to which all pupils must be fitted, as it has seemed wiser to relegate to the teachers of the different grades the problem of how best to fit the daily lessons to the capacities of their

pupils. In the arrangement of daily lessons the author would suggest to teachers that, at the beginning of the work, there will be a greater danger of having the lessons too long than too short. Hasten slowly at the outset if you would hasten rapidly as you near the end. No subject is difficult after its essentials are well mastered. Review frequently. Encourage pupils to search for fresh illustrative sentences in review work.

Much of success in teaching grammar depends on the enthusiastic mental attitude of the teacher. The teacher must be filled with the subject, not merely with its skeleton of rules and forms, but, as well, with the vital glow and color as revealed in its strength and beauty when applied to literature.

The subject of Word Building has been put in the appendices rather than at any definite place in the body of the work. From experience in the classroom the author is fully convinced that the best results are reached when the work is at least extended throughout the course in grammar, as length of time is an important factor in enabling pupils to grow into the apprehension and application of word formation. The subject should be introduced at such times and in such amounts as the teacher shall determine to be most effective in enabling pupils to obtain its ready mastery.

The remaining appendices are not to be studied at the completion of the general work of the book, but at such opportune times in the course of the work as the teacher shall decide.

The literary illustrations given throughout the book are not to be regarded as sufficient for analysis or illustration, but the teacher should have the rules and principles which have been learned constantly applied

to literature, as grammar, in the spirit of its investigation, leads into the subject of literature.

NOTE 1. — Some prefer to regard principal and subordinate sentences as principal and subordinate clauses. Such a use of terms emphasizes the function rather than the form. When form alone is considered it seems better to refer the term *clause* to the sentence *use* and not to sentence *formation*.

NOTE 2. — A great amount of practice should be given pupils in this phase of the work. Reading books should be employed, and many pages required to be expressed in this visual form. The work should include long sentences, having subordinate sentences dependent upon principal or upon subordinate sentences. This visual expression should be expressed as much as possible in one continuous plane, and not broken, as was necessary in sentence 1, page 49.

NOTE 2 *a*. — This should be considered at the end of Plural Number of Nouns, page 77.

In the English language are many foreign nouns whose foreign plurals have been adopted as English plurals. The tendency, however, is to form the plural of foreign nouns in the usual English way ; as dogmas, formulas, indexes, memorandums.

The following comprise the more common foreign words with their foreign plurals.

## SINGULAR.

axis

analysis

amanuensis

## PLURAL.

axes

analyses

amanuenses

SINGULAR.	PLURAL.
erratum	errata
animalculum	animalcula
species	species
apparatus	apparatus
hypothesis	hypotheses
focus	foci
beau	beaux
cherub	cherubim
genus	genera
vertex	vertices
phenomenon	phenomena
crisis	crises
miasma	miasmata
index	indices
bandit	banditti
radix	radices
stimulus	stimuli
parenthesis	parentheses
series	series
larva	larvæ
effluvium	effluvia
virtuoso	virtuosi
formula	formulæ
terminus	termini
seraph	seraphim
basis	bases
thesis	theses
stigma	stigmata
dictum	dicta

NOTE 3. — The term *neuter gender*, which means neither gender, should not be given under gender-nouns, as a noun cannot have no gender and at the same time be a noun of a given kind of gender.

NOTE 4. — The term *nominative* is taken from the Latin *nominativus*, the naming case, which was so called because its relation in Latin was the subjective relation, or a relation explanatory thereof.

Inasmuch as three English cases have to express all the relations that were expressed in Latin by six cases, it is obvious that the technical case-term of the Latin must have a wider application in English and embody more relations. So varied are the relations expressed by the nominative and objective cases in English, that a formulated summary of their relations is the only practical definition which can be given.

NOTE 5. — Some pronouns are used in both noun and adjective uses. From the consideration of these uses of pronouns a great diversity of opinion has arisen, which has resulted in marked differences in the treatment and classification of pronouns. Inasmuch as the *reference* idea in the pronoun is never lost, and rarely modified, when used with a noun, it seems best to teach pronouns as pronouns, whether used in noun or in adjective relations. The possessive case of pronouns, like the possessive case of nouns, should not be considered an adjective relation, although it may be equivalent to it.

NOTE 6. — *Person* is not, properly speaking, a property of nouns, for every noun having grammatical relation in the sentence designates only the relation of the person spoken of. It has sometimes been assumed that a noun in apposition defining the meaning of a pronoun takes the same personal relation as the pronoun. In such an assumption due consideration is not given to the fact that a noun being used as a name is limited by its definition to one personal relation ; viz., the person

or thing named; while a pronoun, being a reference word, has no such limitation.

NOTE 7. — The *neuter pronoun* is generally known as a personal pronoun of the third person, neuter. If gender is based on sex, it follows that the neuter pronoun cannot be used as a reference word when relating to sex.

NOTE 8. — It is sometimes claimed that a supplementary relative pronoun is, in reality, a coördinate connective, and with its antecedent clause forms a compound sentence. It is an *equivalent of such a construction*, but a relative of any kind by its very nature is always a subordinate connective, and introduces a subordinate sentence.

NOTE 9. — As the verbs in the formation of potential verb phrases retain or, to a great extent, do not lose their original or notional verb meanings which, as auxiliaries of mode, they must needs do, it is not entirely evident that such a modal classification is essentially logical. Nor is it clear that the mere distinguishing of these verb forms and the simple reference of them to a mode, based on general uses and forms, can produce as definite knowledge of their meanings and uses as can be reached through continually viewing these verbs and their uses in the light of their original and acquired meanings.

NOTE 10. — The relative pronouns and adverbs are all derived from demonstratives. It will be seen, therefore, that a demonstrative in the full construction should accompany the antecedent. We also find the antece-

dent sometimes repeated in the relative clause. The relative, therefore, in the full construction, connects two different cases of the same noun. The antecedent of the relative, as we have seen, is often omitted, especially the antecedent of relative adverbs, when emphasis is not required.

## LIST OF CORRELATIVES.

<i>Dem.</i>	<i>Rel.</i>	<i>Interrog.</i>	<i>Compound Indef.</i>
he, she, it,	who,	who? which?	whoever,
this, that, the,	which,	what?	whichever,
a, any,	that,	———	whosoever, etc.
such, so,	as,	how?	
then,	when,	when?	
in that case, then,	if,	if (indirect	
therefore.	because.	question).	

NOTE 11. — In the earlier periods of languages the prepositions appear as simple local adverbs used to emphasize the meaning of the verb; they were called prepositions because they were placed before the verb (Latin *præpositio*) and often compounded with it.

At that period the case ending indicated the relation of the noun to the verb. These prefixes which are still seen in many pure English words, as well as frequently in words derived from other languages, were sometimes separated from the verbs by tmesis, but still retained their original force. As the development of language went on, these adverbs gradually came to be placed before cases of nouns to emphasize the relation indicated by the case ending. When case endings for the most part disappeared, although placed after the verb, they still retained the name *preposition* and became the relation words.

They did not, however, lose their adverbial force, which is still seen : —

(a) In their use as prefixes both separable and inseparable.

(b) In their *general* use, showing adverbial relations in all languages.

(c) In their common use as pure adverbs.

NOTE 12. — The general relations expressed by the prepositions are : —

I. *Adverbial*, when the first term is a verb, adjective, or adverb; and show : —

1. Indirect object.
2. Place to which.
3. Place in which.
4. Place from which.
5. Source, origin, separation.
6. Means or instrument, agent.
7. Cause or reason.
8. Name, specification, price, time.

II. *Adjective*, when first term is a noun or pronoun : —

1. Quality.
2. Possession.

These relations may be grouped in various ways, but *all depend upon the meaning of the preposition*.

Prepositions will present no difficulty to the learner as soon as the habit is formed of disposing of them in this manner, but, on the other hand, will add greatly to the interest of the pupils.

It will be readily evident to the pupils that the preposition has more to do with the verb than with the noun.

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